Serfojee Rajah 1829

ఆంధ్ర-గీర్వాణ-చ్ఛందము.

THE

PROSODY

OF THE

TELUGU AND SANSCRIT LANGUAGES

EXPLAINED.

By CHARLES PHILIP BROWN,
OF THE MADRAS CIVIL SERVICE.

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THE TANJORE MAHARAJA SERFOJI'S SARASWATI MAHAL

TO

A. D. CAMPBELL, Esq.

OF THE MADRAS CIVIL SERVICE,

WHO FIRST RENDERED THE TELUGU LITERATURE

ACCESSIBLE TO THE ENGLISH READER,

THE PRESENT WORK

IS VERY RESPECTFULLY INSCRIBED.

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Errata: of these a few should be corrected before perusal.

PREFACE.

NEXT to the acquirement of a language and the excitement of a taste for its compositions, the wish must follow to peruse these in the perfect state in which they issued from the hands of the author; to admire the fertility of his genius as displayed in its original purity; and to ascertain the real beauty of his invention by a complete knowledge of the meaning conveyed in his writings. Such were the objects which led to the study of Greek and Latin prosody, and to these we are indebted for the works of Homer and Virgil in their present condition, originally corrected by this process, and handed down to us in this state by the art of printing.

The Telugu language is perhaps no less conspicuous among those spoken in India, for the extent, antiquity, and critical refinement of its literature, than were either of the languages of Greece or Rome. Every department of learning appears to have been cultivated in this tongue with zeal and success; it contains not only a long series of original compositions, but the Maha Bhârata, the Bhâgavata, and most of the principal Sanscrit poems have been translated by Telugu poets in remote times into their own language. To these also are added numerous versions of the lesser productions.

The grammar of the language has been cultivated with peculiar care; and extraordinary attention has been paid to prosody. The

treatises regarding this are extremely numerous, but involved in a pedantic obscurity which has much increased the difficulty of a subject in itself not easy. The natural result has been, that the study has fallen into disuse; and while the Sanscrit system, on which it is founded, is still known, in a certain degree, to all Telugus who pretend to any learning, few have had the resolution to master the greater difficulties of the prosody of their native language.

It is not however, the less necessary that this subject should meet with its share of attention. Not only is all Telugu literature, both original and translated, in verse, but the rules of arithmetic, mensuration, rhetoric, and grammar, not to mention other branches of learning and art, have also been framed in metre.

These have been handed down to the present day by a succession of transcribers ignorant of poetry, and in most instances of the signification intended by the author; and the manuscripts have accordingly fallen into a state of great dilapidation.

Such has been particularly the case with those most in request; and in works for this reason most frequently transcribed; so that when, in other manuscripts, a comparison of three or four copies, with the aid of prosody, has usually proved the true reading, the author of the present tract has sometimes found in the Maha Bhârata and Bhâgavata six and seven variations in one passage; nay, in one word.

Nor is Telugu prosody so very intricate a subject when properly explained; in principle, indeed, it will be found to be much more simple and easy than the Greek and Latin systems. In the Telugu,

for example, as well as in the Sanscrit, which is so closely united with it, all vowels are known to be short that are not long by nature, as au, ai, &c., or by *position*, that is, by preceding two consonants; in the Latin and Greek prosodies, however, numerous ulterior rules are necessary regarding the *quantity* of compound and derivative words; some terminations in *e, a, o, is, as, us,* are long, while others are always short. Even after mastering these intricacies it requires considerable practice to understand every variation produced by what is named poetical authority: thus we find *pater* is short in the first syllable, while *mater* is long; *legit, venit,* and *vidit* in the present tense have the first syllable short, but in the preterite it is lengthened, without any difference to the sight.

From all such intricacies the Sanscrit and Telugu system is free, the quantity is at once clear to the eye; while experience has in fact shewn that, as it has been attempted to explain it in the following work, the application of one hour a day for a week or fortnight, is sufficient for a learner to understand all the chief rules* on the subject, and the same period will afterwards perhaps be requisite, to enable him to master the more intricate portions.

With regard to this volume it is only necessary to mention, that it was originally composed at the kind suggestion of Richard Clarke, Esq.

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* That is, rules 1, 2; 12-23; 48-64; 88-93; and then 120-134 on Rhyme: one rule is often explained in several paragraphs. The notes are in general intended for the advanced student, and the learner should for the present pass them over; particularly such as occur in the first twenty pages.

at the time when he retired from the College Board, on his return to England; and being submitted to the judgment of the Members of that Board, was recommended by them in the most liberal manner to Government, who were pleased to sanction its being printed at the College press.

Thus encouraged, the author was induced to extend the work he had originally contemplated, to the consideration also of Sanscrit prosody; and although this has necessarily increased the labour and difficulty attending its completion, he trusts it will be found to add to the interest and utility of the volume.

It was also deemed necessary by the College Board that translations should be appended to the verses quoted as examples from the Telugu poets, and such have accordingly been added; it is well known, however, that a literal translation into English of any language so widely different from it as the Telugu, would convey but a poor idea of the beauty of the sentence, and approximate but in a very distant degree to the spirit of the original. The author has therefore thought it best to take advantage of the license given by verse to approach as far as his limited poetical powers allowed him, to the style of the quotations; and most of these will accordingly be found in English metre. He does not profess however, to be a poet, and he accordingly craves the indulgence of his readers for his attempts in poetry.

Some apology also may be considered requisite for the Telugu verses which are given as examples of the rules of prosody. In behalf of these, the author is willing to believe that their utility may

counterbalance what is wanting to them in elegance; and he has only to regret the necessity which caused the greater number of them to be the productions of his own pen; his endeavours to induce natives versed in this branch of study to compose easy and intelligible rules for the purpose, having very generally been unsuccessful.

The quotations already alluded to have been selected from the easiest and most popular writings in the language, which have presented themselves in the course of the author's reading. In this point he has not been able to avail himself of any aid from the native authors who have written regarding Telugu prosody. These have usually neglected the citations they might have made from the standard poets, while they substituted examples of their own composition, which possess little merit beyond that of singular difficulty, the involution of two different meanings, or their containing eulogies equally absurd, of some favorite god, their patron, or the composers themselves.

The numerical references to the works from which these selections have been made, have regard to the editions of the poets prepared under the eye of the present writer; in which, beyond the numbers of chapters and pages, which form the only distinctions hitherto known to the natives, each stanza has been numbered, and can be at once referred to. The great bulk of some leading compositions renders these facilities particularly desirable; and such a plan is therefore recommended to those who may be inclined to give their leisure hours to reading any language, the literature of which is

preserved in palm-leaf manuscripts.* They will find their progress in perusal much facilitated by it; and the poems being transcribed upon paper, afterwards bound in convenient volumes, a reference to any particular passage will at once become easy. Palm-leaf manuscripts, on the other hand, besides the impossibility of correcting an error, and other inconveniencies, possess no facility whatever for reference.

In the present volume also, a small approximation has been attempted towards an improvement in Telugu printing, which the author has long had in view. Printing in this language has hitherto been in the same state which was originally the case in Europe; we find that after the discovery of this invaluable art 'it was endeavoured to render printed books as like as possible to manuscripts; for it was imagined that this invention could only be approved in proportion as it imitated them; it being not as yet perceived that it could far excel the art of writing.'†

Such is the state of Telugu printing also at the present day; it has been endeavoured to assimilate it as much as possible to the native manuscripts; neither the words nor sentences being divided: and the inconveniencies they presented to the student will at once be

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* As a means of finding places required in manuscripts none of which correspond in the paging, I first have a copy prepared on paper, numbered throughout, and then cause all the leaves of the various manuscripts to be marked with the number of the âsvâsa, or section, and that of the first verse occurring in it. This arrangement renders comparison very easy, and is less obvious than, after explanation, it may seem to be.

† Beckford, History of Inventions.

comprehended, if we attempt to read any passage of English verse written without separating the words or lines from each other.

The author has long been convinced that such impediments may be easily removed; and, as far as regards a division of words, of lines, and sentences, it has been carried into effect in the present work.* He however, is inclined to hope that this improvement is but entering the threshold of the subject in question. He believes that every distinction introduced into English is also admissible in Telugu printing; and he trusts that the day is not distant when capital letters, all the stops, elisions, and so forth, may be equally made use of in both languages. Even among us these were introduced only in modern days, and while all Telugus are very naturally averse in the first instance to such innovations, I have found that they soon understand these improvements and acknowledge their utility. Indeed, from conversation with Ravipati Gurumurty Sastry, the Head Master of Telugu in the College at Madras, it appears that this accomplished scholar has already taken the first step, in preparing some Telugu poems for his own use, wherein each word is distinguished; he perfectly concurs also in the practicability and utility of adopting the other improvements abovementioned. Having introduced the name of this learned man, the author gladly takes the opportunity it affords of acknowledging the exactitude, so rarely found among

* Particularly in the extracts from the Bhârata, &c. which are placed in the appendix; in other places the words are not always divided, on account of the necessity of using prosodial distinctions.

natives, with which he has voluntarily superintended the printing of the present work, and the zeal with which he has made himself almost responsible for the accuracy of every rule; although the principle upon which the work proceeds, has rendered it requisite to depart in some points from the suggestions communicated by him.

The chief object of the following pages being to convey to the Telugu student, a clearer idea of the principles and the utility of the prosody of this language, than the works written by native criticks appear to afford, this system has taken the precedence of the Sanscrit in the arrangement which has been chosen; and when the student has advanced so far in the latter language as to require the whole of the rules given in the present work, he may find additional information in Mr. Colebrooke's Essay* on the subject (as accurate and learned as that writer's works always are), and also in Mr. Yates' Sanscrit Grammar. I should also remark, that the rarity of these works in the South of India, has been a principal reason for the consideration of the Sanscrit system here. I may at the same time be excused in adding, that these authors having explained the subject in the mode pursued by the native writers, have ultimately left it in a considerable state of obscurity.†

It may not be quite irrelevant or devoid of utility, to conclude this preface by a brief detail of the various works in Telugu literature which are worthy of the student's attention, in the order in which it appears to the author that they may with benefit be perused.

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* In the tenth volume of the Asiatic Researches.

† The tables of metres at the end of the present volume are arranged in a new mode, which I hope will be found useful.

The language in which many of these are written is indeed different from the spoken dialect, but not in general more so than the language of Shakespeare or Milton differs from the English of the present day. Some poetical expressions have become obsolete, and some Sanscrit words in the Telugu, as Saxon in the English, may have fallen into disuse; but still the old established authors of reputation in each language form the standards to which the poet and the grammarian, the native and the foreigner must ultimately have recourse in solving every doubt regarding exactitude and purity of style.

As it is primarily necessary that the learner should acquire some knowledge of the more common expressions of the present day; he is recommended to commence his studies with the works of Vemana, which although not perhaps classically elegant, will be found well adapted for the object. Next to these should succeed the popular tale of Nala Raza and parts of Runga Natha's translation of the Ramayana;* some chapters of the Maha Bhârata,† and the Bhâgavata, particularly the eighth and tenth books.‡ The purânas in

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* This is written in the Dwipada metre, as is also that version of the tale of Nala, to which I allude, and though in an elegant style, these are easier than Vemana; part of that author however, should be read first, as treating of more ordinary subjects.

† Of this poem the first three books translated by Nannaya Bhatt and Erra Pragada, are more difficult than the remainder, written by Ticcana Somayâji. The student should therefore, commence in the fourth or fifth books, denominated the Virata Parva and Udyôga Parva.

‡ Passing over all passages regarding faith and mysticks, which form a prominent feature of this work. To such subjects the Telugus are much addicted.

general, and these works in particular, embrace the easiest part of the literature of the language. In that which immediately follows, are poems more highly ornamented and intricate in the style, (Alancâra câvya) such as the Tara Sasanciyam, the Subhadra Parinayam, the Manu Charitra, the Das'avatâra Charitra, the Hamsa Vims'ati, and many more; beyond which are placed works which are difficult to the most accomplished native scholars, such as the Râghava Pândavîyam, the translation of the Naishadham,* the Vishnu Chittîyam, and finally the Vasu Charitra, which is unanimously considered the most elaborate work in the language.

These are only mentioned here to point out the great extent of the Telugu literature. The student will find part of the class first mentioned sufficient to give him a greater command of the spoken dialect than many natives possess at the present day. This class consists of a series of tales narrated with as much brevity as is consistent with elegance; the object being to convey information either of a mythological or religious nature, and the chief actors being either gods, heroes, or sages. Thus Ovid's Metamorphoses, the writings of Hesiod, and the other Greek Theogonies are precisely purânas.

In the second grade above mentioned are poems each of which contains a single tale, but highly ornamented, embellished with episodes and elaborate descriptions of beauty, war, love, and natural scenery; their object being amusement, and their subjects

* This is the most highly adorned paraphrase of the tale of Nala.

usually confined to the actions of men. They may therefore, be compared to Pope's Rape of the Lock, the principal poems of Byron and Scott, the tale of Joseph and Zuleica in Persian, and similar compositions.

The last class is in subject and arrangement parallel to the second; but here the chief object is, to display the rhetorical and poetical powers of the language.

While these three classes comprize the principal works in Telugu literature, there are likewise smaller compositions, which form the highest literary amusement of the ordinary classes of the people, who are unable to peruse the more important works: these form an extensive class of productions in an easier style than most of the foregoing; some intended for amusement, and others for instruction in religion and morals; some detail a mythological story, taken from the purânas, while others are acknowledged fictions; many of these are elegant, while all are very short and easy. Such are the Sugrîva Vijayam, the Garadâchalam, the Sîta Calyânam, the Sâranga Dhara Charitra, and many more.

Beyond these again are many compilations of epigrams and similar short compositions, resembling the anthologies of other languages, the stanzas being unconnected with each other. These are generally named *satacams* or centos of verses, so entitled as being numbered in successive hundreds; they are principally on morals, and linked together by a chorus in which the writer's name is usually

introduced. The verses of Vemana above mentioned, the Sumati Satacam, the Sampaga manna Satacam, the Câlâhasti Satacam and many others, are comprehended under this head; and cited as specimens of the common dialect: even in the vulgar language of the rustic villager, (perhaps the most harmonious of all,) are to be found thousands of anonymous verses (châtudhâra) or songs, which are preserved by oral tradition alone, many of these are very beautiful, and some are believed to be the offspring of the chief poets of the language.

Little apology appears necessary for calling the student's attention to this outline. If he is ambitious of attaining an intimate acquaintance with the Telugu tongue, or of extending a knowledge of European learning with all its benefits, to the natives of India, by compositions in their language, it is obvious that without studying their standard writings, he can neither possess the one nor become in any degree qualified for accomplishing the other. We might as reasonably indeed expect a foreigner to compose originally in English or to translate the productions of his own language correctly into ours, without having read any of our leading authors, as to imagine that an exact acquaintance with the Telugu can be attained but by patient study and a careful examination of its chief compositions.

ANALYSIS.

CHAPTER 1.

ON FEET.

The feet are designated by particular letters; to each is subjoined an example that begins with the appropriate letter, which will thus be imprinted on the memory.

Feet of three Syllables.

Name.		Marks.	Example.	Greek name and marks.	
M	మగణము	∪ ∪ ∪	Manducos	Molossus	– – –
Y	యగణము	ı ∪ ∪	Inanes	Bacchic	∪ – –
R	రగణము	∪ ı ∪	Reddidi;	Cretic	– ∪ –
S	సగణము	ı ı ∪	Similes	Anapæst	∪ ∪ –
T	తగణము	∪ ∪ ı	Tentare	Antibacchic	– – ∪
J	జగణము	ı ∪ ı	Juvabit;	Amphibrach	∪ – ∪
B	భగణము	∪ ı ı	Bucula	Dactyl	– ∪ ∪
N	నగణము	ı ı ı	Nivea	Tribrach	∪ ∪ ∪
Feet of two Syllables.					
H	హగణము	∪ ı	Hæsit	Trochee	– ∪
V	వగణము	ı ∪	Vagans	Iambus	∪ –

Thus J or Jagan'am is an amphibrach, while an anapæst is denominated S or Sa-gan'am; all writers on Sanscrit and Telugu prosody use these letters with the same invariable signification.[a] Throughout the present work B is used for Bh, as more convenient in English writing.

The first column of the eight feet contains alternately a long and short syllable; the second, two of each; and the third, four of each. (See § 143.)

2 The letter L is used as a contraction for లఘువు laghuvu, short; and G for guru (గురువు) long: Thus the feet H and V are denominated at pleasure,

GL గలము..............a trochee, and
LG లగము..............an iambus; while
GG గగము[b]..............is a spondee, of two long syllables, and
LL లలము..............is a pyrrhic, or two shorts.

The learner should now pass on to the next section; the following

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[a] Thus in the Roman numerals, V, X, and D, as well as the letters used in Algebra, and the ut, re, mi, fa, sol, la, of the gamut invented by Aretine, have a conventional import arbitrarily attached to the letters. The syllable ము added to the Sanscrit name ja-gan'a-mu, converts it into a Telugu noun. The Student will find the technical terms explained in the Appendix, § 138-140: I would caution him against troubling himself with *any rule* which I omit, and which his oral instructor may declare necessary: after learning the whole he will be able to form his own opinion of what I leave unmentioned.

[b] Native writers on Prosody often express the గగ by గా and use లా for the pyrrhic, the long vowel being substituted (see note on § 22) for the doubled consonant. గ్గ and ల్ల as well as గ్ల and ల్గ would be as convenient.

remarks being intended only to solve any doubts that may occur as he advances.

The vowels are all long or short by nature; none are doubtful. The 3
pronunciation is remarkably pure, exactly agreeing with that used in Benares.

అ ఇ ఉ ఋ ఎ ఒ are short a i u rĭ e o
ఆ ఈ ఊ ౠ ఏ ఐ ఓ ఔ are long á í ú rí é ai ó au.

A short vowel becomes long by position, if followed in the same word 4
by two consonants; or by a silent (quiescent) consonant, such as ల్, న్, ః, or (ం) anuswara. A double consonant in the beginning of a word, as ద్వితీయము, త్రయము or స్వతః seldom lengthens a short vowel preceding; unless both words are Sanscrit and form a compound.

In counting syllables (acshara, see § 138) the silent consonants are of course not reckoned; and where two consonants are united, the first is necessarily silent.

The vowel ఋ rĭ following a consonant, does not lengthen the preceding 5
vowel. Thus

| | | ∪ | ∪ | | | ∪ | | | ∪ |
ఆ॥ అనిననగ్నిదేవుఁ డనృతంబునకువిప్ర

Mahabharata, I. 1. 185.

Here the *vowel* rĭ ఋ does not lengthen the preceding syllable, while the *consonant* ra ్ర at the end of the line, makes the preceding syllable, వి, long.

6 The last syllable of a line, though short by nature, is always lengthened if the next line begins with a double consonant; that is, under the provisions mentioned in rule 4. It is considered highly elegant to run the lines into each other, so that even part of one word may fall in one line and part in the next: thus the rhyme as frequently falls on the middle or end of a word as on the initial.

7 An initial vowel elides the last vowel (if short) of the preceding word. Instances sometimes occur, but very rarely, of a long and short vowel being thus united into one long. This is denominated Pluta: (see sect. 149) but the common elision appears in this verse.

ఆ ॥ "పరమ యోగి చూచు, పరమాత్ముఁడి ’ తఁడ ’ ను."

Vemana, book 1, verse 85.

"The exalted saint shall behold him, and say, this is the Great Spirit."

This is instead of పరమ + ఆత్ముఁడు + ఇతఁడు + అను.

8 To prevent this elision, the letters ట, య, or న, are inserted, on principles explained in the Grammar.

9 The poets vary their orthography by certain rules of contraction or elongation (dialysis or resolution) to suit the metre. Thus పలుకులు (four shorts) may become పల్కుల్ (a spondee) and పలికెను, పల్కెన్. The long vowel colloquially added to adverbs and vocative cases is usually dropped; and a long syllable is shortened at pleasure by omitting a consonant. Thus the dactyls యిప్పుడు, అక్కట, అట్టుల become tribrachs, యిపుడు, అకట, అటుల: for other words poetical practice forms the only rule.

A padyam, or verse, usually consists of four lines, each of which may often be conveniently divided where the rhyme (yati) falls, so as to form a couplet. We sometimes, though rarely, find five or even six lines (see sect. 63) in a verse.

Most poems vary the metre perpetually: though we occasionally meet with works written wholly in one metre. Prose is interspersed among the verses. 10

The following Sanscrit and Telugu sets of words expressing the table of feet, have been found very useful by Telugu natives who learnt prosody from the present work. Two of my teachers composed them at my request, and acknowledged the great difficulty of constructing them successfully: a task which at first sight seemed very easy. Many others have attempted it, and failed. 11

M	మంత్రాణాం	మాకేలా
Y	యతిస్తే	యతీంద్రా
R	రఘుయా	రాముప్రా
S	సరసాం	సభలో
T	తంపశ్య	తామెంత
J	జజాప	జగంబు
B	భక్తప	భారము
N	ననుహి	నరుఁడు
H	హార	హార
V	వని	వని

Thus the table of feet may be acquired in a single lesson, which, as usually learnt by Bramins in a series of intricate verses, take more time to learn than the whole prosody as now explained. This invention has been allowed a place in the Asiatic Researches.

CHAPTER II.

ON THE FIXED METRES.

12 The fixed, or uniform metres used in Sanscrit and Telugu, and named Sama Vritta (సమవృత్తాలు) or Játi Vritta (జాతివృత్తాలు) have the four lines of the verse always similar. I will first describe those most common in Telugu. The last syllable in each line is *always long*. (see § 52, note.)

13 Many of these differing very slightly, I have classed them in pairs; each line divides at the syllable on which the *yati rhyme*, or cæsura, falls. This syllable rhymes to the initial of the line; and to render it plain, I shall divide each line into a couplet at the place of the yati, which is denoted by a star.

14 Utpala-mala metre.

B R N B B R V
ఉన్నత । నీలహా । రమున । * నుత్పల । మాలిక । చెప్పనా । నయమా

" Like a chain of rounded sapphires have I composed this " Purple-lotus-wreath."

Champaca-mala; which differs from the preceding merely by dividing the initial long into two shorts.

N L R N
చవిగల । ప్రాలదం । దవతె

B B R V
* చంపక । మాలిక । చెప్పనా । నయమా

Thus the Utpala-mala (literally, a wreath of purple lilies) is composed of (BRN*BBRV) a dactyl, cretic, and tribrach: then the yati rhyme; followed by two dactyls, a cretic, and iambus. 15

And the Champaca-mala is similar, but divides the first foot (B) into four shorts. Over these two lines, I have marked the feet by the letters assigned to them. The line in which each metre is exemplified should be committed to memory. 16

The following Utpala-mala verse occurs in the Maha Bharata (Book I, canto 1, verse 218). 17

B R N
భూనుత । కీర్తి బ్రా । హ్మణుఁడు
B B R V
* పుట్టఁగ । ఁదోఁడనె । పుట్టు ను । త్తమ
జ్ఞానము సర్వ భూత హిత
* సంహిత, బుద్ధియు, ఁజిత్త శాంతియున్
మానమదప్రహాణము, స
* త్త్వము, సంతత వేద విద్య ను
ష్ఠానము, సత్య వాక్యము, దృ
* ఢ వ్రతముం, గరుణా పరత్వమున్

" With him who is of spirit pure
Are wisdom born, and love of all;
For he is gentle, humble, chaste,
And never from the truth will fall.
Austerity, veracity,
And kind benevolence has he."

18 In the rule (No. 14) the tenth[c] syllable, "ut" rhymed to "u" the initial; in the verse now cited భూం and పు in the first line; జ్ఞ and స (see sect. 122) in the second: in the third మూం and మ, and రాం and ధ in the fourth line, respectively rhyme to each other in *yati:* thus each of the four lines has a separate yati, which in each line falls on the tenth syllable.

19 But the four lines of the verse are connected by another rhyme, denominated prása (ప్రాస). This falls on the *second* syllable in each: thus in the verse now cited, the prása rhyme is on the letter n: for the second syllables are ను, న, న, న. See sections 120, 121, which are at present unnecessary to the reader.

20 The following is a Champaca-mala verse[d]

NL R N
తగినసు । పుత్రులం । బడసి,

B B R V
* ధర్మము । ఁదప్పక । తమ్మును । త్రముల్

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c It is usual in the native works on prosody not to say that the rhyme falls *on* the tenth, &c. syllable, but that it *follows* the ninth, &c, which is the case in the Utpala-mala; this must be recollected throughout, as I have in this particular altered every rule in the work, from the mode in which it is expressed by Telugu prosodians.

d In Sanscrit prosody this metre is variously denominated Salilanidhi, Tarasi′, Siddhaca, Sasivadana, and Dhrita S′ri′, while the names చంపకమాల and రుక్మవతి are given to a metre composed of (భూXX * భూXX) a dactyl and spondee in each half of the line. The Narcuta metre is formed by dropping the last four syllables of the Telugu Champaca-mala: Thus

నరికిన । చంపకంబునతొ । నర్కుటచెప్పితినే

పొంగడఁ గన, మ్మహో మతులు
  * పొందు గతుల్; గడు ఘోరత నిష్ఠతోఁ
ఁదగిలి, తపంబు ఁజేసియును,
  * దక్షిణాలి, మ్మిగనిచ్చి, యజ్ఞముల్
నెగడఁగ ఁజేసియుం, బడయ
  * నేరర, పుత్రకులైన దుర్మతుల్.

Maha Bharata, I. 2, *verse* 150.

" He who acquires fair sons, if he remain
Firm in the faith, shall that high lot attain
That those of truly noble heart enjoy :
But, tangled in the wearisome employ
The ritual orders, though they alms bestow,
And doubled sacrifice, those ne'er shall know
Such blessings, who devoid of sons expire,
Nor leave one filial hand to light the funeral pyre."

Here the yatis and prásas are evident.

The Sardúla vìcríḍita. 21

M S J S
శాంతంబౌ । ధ్వనితో । డవెళ్ల । వలదా
T T G
* శార్దూల । విక్రీడి । తా

" *Should not the " Tiger's pastime" tread slow with solemn sound."*

From this the Mattébha vìcríḍita varies only in dividing the first long 22
into two shorts.

SG S J S
మదమూర్ఛాయే । నుగవె । ళ్లతున్న । వలనే
T T G
* మత్తేభ । విక్రీడి । తా

Thus the former metre consists of (MSJS * TTG) a molossus, anapæst, amphibrach, and anapæst: then the yati rhyme, two antibacchicks and a long syllable, while in the Mattébha the first foot is an anapæst and long syllable; in all other respects the two metres are parallel: the Sardúla rhyme falls on the thirteenth syllable, and in the Mattébha it is of course on the 14th.[c]

23 Ticcana Somaiáji, who wrote a part of the Telugu Bharata, being asked which of his verses he considered most perfect, adduced the following, which appears in his translation of the Viráta Parva, or fourth Book of that poem. It is in the Sardúla metre.

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c I will here insert the four rules given in the old prosodians for these four metres.

1 భానుసమానవిన్ భరనభారలగంబులఁగూడివిశ్రమ
స్థానమునందుఁబద్మజయుతంబుగనుత్పలమాలయైచనున్
2 నజభజజల్ జరేఫలుఁబెనంగిడిశాయతితోడఁగూడఁగాఁ
ద్రిజగదభీష్టదాబుధనిధీయిదిచన్పకమాలయైచనున్
3 సారాచారవిశారదాయినయతిన్ శార్దూలవిక్రీడితా
కారంబైమసజంబులిమ్ముగసతాగప్రాప్తమైచెల్వగున్
4 స్మయదూరావిలసత్త్రయోదశయతిన్ మత్తేభవిక్రీడితా
హ్వయమమ్యెన్ సభరంబులున్ నమయవప్రాతంబుతోఁజెల్వగున్.

TRANSLATION OF THE FIRST.

1. O Prince equal to Apollo, BRNBā (☞ 2 dactyls, are implied by the long syllable) and RLG unite, and the rhyme falls on (Padma-ja) the Bramhas, to form the Utpala-mala.

To understand this, the Student must first be acquainted that nine Bramhas are mentioned in the mythology: hence "the Padmajas" signifies nine: not that the rhyme is *on* the ninth syllable, but *after* it, viz. on the tenth.

The rest of these rules are fully as intricate as this: which I explain only lest a native teacher should attempt to burthen his pupil with it.

M S J S
సింగం బా। కటితో । గుహాంత । రమునం
T T G
* జేడ్పాటు । మై నుండి । మా
తంగస్ఫూర్జితయూథ దర్శనసము -
ద్యత్క్రోధ మై వచ్చు నో -
జంగాంతార నివాస ఖిన్న మతియు -
స్మత్సేన పై వీడె వ -
చ్చెం గుంతీ సుత మధ్య ముండు సమర
త్సాహాభిరామాకృతిన్

" As when a lion, stung with hunger, views
From out his cave, of elephants a herd,
And springs with sudden rage abroad, his heart
Full of the bitter grief of solitude,
Behold, against our army rushes forth
The Third,[f] who joys in battle, with a form
Impenetrable ; dreadful Arjun he."

Here the yati in the first line, or couplet, falls on సి and చే: in the rest, on త and ద, జ and స, చె and త్సా, while prása unites the second syllables, (ంగ ng) in each line. In the rest of the uniform metres the reader will not require any aid in discovering the rhyme.

The following is a Mattébha vicrídita verse, that occurs in the Telugu 24
Bhagavata, where Vasudeva entreats Camsa not to slay Dévaki.

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f The word Madhya signifies Third, as the middle finger is the third from the hand. See *Sunscrit Lexicon.*

SG S J S
చెలియల్ క। న్నియ ము। ద్దరా ల। బలనీ
T T G
* సేమంబె। చింతించు। ని
ర్మలదీనిం। బయిలా। డుమాట। లకునై
మర్యాద। పోఁగొట్టి। స
త్కులజాతుండవుపుణ్యమూర్తివకటా
కోపంబు పాపంబు నె
చ్చెలినోహా తెగఁ ద్రేయఁ బాడియగునే
చింతించుభోజేశ్వరా

" She is thy little sister, a virgin, simple and powerless, she wishes thy prosperity alone; Do not for a word uttered from the sky cast off all rectitude, and murder this pure one; O thou of noble descent, and virtuous mind, alas, wrath is a sin! ah, does it become thee to kill thy sister O lord of Bhoja !"

The rest of the uniform metres occurring less often, the reader will now pass over the remainder of this chapter for the present, and turn to the Giti metres described in section 48.

25 The Matta-cókila is formed of (RSJL*RSV) a cretic, anapæst, amphibrach, and short syllable before the yati, and after it a cretic, anapæst and iambus.[g] The rule therefore is

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g The reader will perceive that a more harmonious division might easily be made, thus
మాట। మాటికి। పాడు। తుండగ। మత్త। కోకిల। వింటివా
having trochees and dactyls alternately. Such improvements might be made in all the metres.

R S J L
మా టమా । టికిపా । డుతుండ । గ

R S V
మత్తకో । కిలవిం । టివా

" Dost thou hear at each note the voice of the nightingale?"

From this the Tarala varies only in dividing the initial long into two 26
shorts. The rule therefore is

N B H B
తరల । లోచన । తోట । లోపల

R S V
తారపి । ల్లినరీ । తిగా

" Like to a fair eyed maid roaming within the garden."

The following Matta-cókila is extracted from the beautiful tale of 27
Nala and Damayanti, in the Maha Bharata (book 3, part 2, verse 50):
which is divided as the accent falls.

భూరి । స త్త్వులు, । సర్వ । లోక వి-
-భుత్వ । భూతిస । మృద్ధు, లి-
ద్ధోరు । కీర్తులు, । నిన్ను । ఁగోరుచు
నున్న । వారు; సు । రోత్తముల్;
వారి । పాద ర । జంబు । ఁబోలని -
వాని । నన్ను, మ । నుష్య సం -
సారి । ఁగోరఁగ । ఁజన్నె, । నీకు, ఁబ్రి -
సన్ను । లైసుర । లుండఁగాఁ!

" While the noble in battle, while princes compete
Thy worthier consort to be,

Shall I, who am but as the dust of their feet
Sweet maid be accepted by thee?"

28 The Sragdhara verse is divided by two yatis into three parts: (MRG* NNG*RRG): having a molossus, a cretic, and a long in the first, two tribrachs and a long in the second portion, and two creticks and a long in the third. Thus one line stands thus

M R G N N G
సందేహం। బేమిలే కర్। * సహజ। ముగం। ఘు
R R G
* స్రగ్ధరా। వృత్తము। మెర్

" Doubtless the lesser Sragdhara is refined in style."

This is denominated laghu, or lesser, to discriminate it from the maha, or greater Sragdhara, which is formed from it by dividing the initial long into two shorts: thus the line is " longer."

29 The rule therefore is

SG R G N N G
సరిగాత। ప్రేమిలే। కర్। * సరస। ముగము। హా
R R G
* స్రగ్ధరా। వృత్తము। మెర్

" Exactly without fail is the " longer" Sragdhara thus constructed."

The following is an instance.

SG R G N N G
అమరేంద్రా। రాతులి। ట్లా। * హవము। ఖమున। నే
R R G
* యుంగద। తీక్ష్ణబా। ణౌ

ఘుము ఘోరం । బైసురా । నీ । * కముప । యుఁ బెలు । చం
  * గబ్బ్వనం । జూచి దై । త్యా
ఛములంగో । డండచ । (క్రో) । * ద్ధతభు । జులు ము । హో
  * దారుణుల్ । వీరల । శ్రే
రముణుల్ దు । ర్వారవా । త్యా । * రయుము । నవర । నా
  * రాయుణుల్ । దాకర । ల్కాఁ

Maha Bharata, book I, canto 2, verse 24.

"The Demons, foes of the Immortals, hurl'd
Along the battle's front their dreadful darts
And arrows wing'd with wo; which all obscur'd
The hosts on either side; but arm'd with bow,
And moony disc on their broad shoulders slung,
Glorious, in panoply of light array'd,
Nárayana, and Arjun (Nara nam'd,)
Rush'd forth, and on the hosts devoted fell."

The rest of the regular metres are seldom used in comparison of those 30
now described. The following memorial lines will assist the learner in understanding them, but I avoid swelling the size of this work by adducing instances. The Telugu prosodians, who never consulted the ease of the learner, scan every species of uniform verse by feet of three syllables. Yet the rhythm often shews that they are naturally divided otherwise: and this makes some metres very easy which are usually considered complicate in the extreme. Between the names of some metres, as the Malini and Mánini, the difference is not easily recollected, and the verses have therefore been so contrasted as to fix the doubtful syllable on the memory. In

the manuscripts of the poets we frequently find such names erroneously put for each other: for the name of the metre is always prefixed to the verse.[h] The memorial line has generally an allusion to the signification of the name, but being written in very easy Telugu, a translation is hardly requisite.

31 Mánini (i. e. "a woman" BB*BB*BB*BG). Seven dactyls, and a long syllable with yati on the alternate feet. Prása as usual.

మానిని । దుఃఖము । * మానిన । వానికి
* మారుని । సౌందర । * మానద । యా

32 Malini (a name of Parvati). Six short syllables and two longs. Then the yati: followed by two creticks and a long syllable (or NLSG*RRG).

మలపిన । గమనంబుగ । మాలిని । వృత్తము । మెప్పగు

33 Pancha chamara. Eight iambicks with yati in the middle of the fifth: or it may be thus scanned, with an amphibrach, six trochees and a long (JHHH*HHHG).

ప్రమత్త । మైన । చేసి । నేని । * పంచ । చామ । రంబు । లౌ

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h In all Telugu manuscripts the name of the metre is marked: as is also constantly done in Persian and Arabic, while the Greeks denominated portions of the same composition strophe, and apostrophus, ode and epode. If the metre is rare, as for instance the Mánini, the name is written at full length, but the four metres first described in the present work are always expressed by their initials. Thus ఉ । చ । శా । and మ । . The two Giti metres are marked గీ । the Sísa సీ । and the Canda క । while passages in prose are marked వ । which is the initial of వచనము. Prose is admitted in nearly all poems.

Bhujanga prayátamu. Four bacchicks (YY*YY) with yati in the centre. 34

భుజంగ । ప్రయాతం । బు భూమం । తమెచ్చున్

Tód'aca, also called Dodhaca. 3 B, and GG. 35

దోధక । యుండును । * తోదక । పేరో

In Sanscrit.

దేవస । దోధక । దంబత । లస్త్వః

Tot'aca, (తోటకం) a very different metre, can be discriminated from the above only by such a line as the following; wherein the word తోటకు ("to the garden") is substituted: The metre is four anapæsts with yati on the close of the third: Or, SSLL*BG. 36

తోన చే । కొనుటం । దుకు * తో । టకు పో

The Ródaca (weeping), a proceleusmatic, two dactyls and a spondee. 37

వెసమున । రోదక । * వృత్తము । పుట్టెన్

Indra vajra, (TTL*RG) and Upendra vajra, (which differs from it merely by shortening the first syllable, thus JJL*RG) are thus exemplified by Appa Cavi (wherein ఇంద్రవజ్రములు would be more grammatical). 38

ఇంతుల్ స । దావాడు । దు । * రింద్ర వ । జ్రల్
ఉపేంద్ర । వజ్రల్ వె । ల । * యున్ సదీ । ప్తిన్

This metre is rare in Telugu but common in Sanscrit, in which the two species are usually mingled, as in this verse; the metre is then termed Upa jâti.

పుష్పేషు జాతీ పురుషేషు విష్ణు
నారీషు రంభా నగరేషు కాంచీ
నదీషు గంగా న్నృవరేషు రామః (This line is Upendra vajra)
కావ్యేషు మాఘః కవి కాళిదాసః

"The first of flowers is the Jasmine; of beings, God; of women, Venus; of cities, Conjevaram; of streams, the Ganges; of kings, Rama; of poems, the Magha; and the noblest of bards is Calidasa."

39 The Radhóddhata: a cretic and tribrach; then the cæsura, followed by a cretic and iambus (RN*RV).

కృష్ణ । వేణు । నిన । దైర । థోద్ధ । తా

40 The Prabódhita is composed of an anapæst, amphibrach and two shorts, then the yati, followed by a cretic and iambus. It may be otherwise scanned (SLBL*RV) as divided in the specimen: which includes three other names for it, viz. Manju bháshini, Canacaprabhá, and Sunandini.

* మనసుఁ ప్ర । బోధితము । * మంజుభాషిణిఁ
* కనక ప్ర । భా యుతము । * గా సునందినిఁ

41 The Laya gráhi or Laya-védi, is formed of a dactyl and short syllable (pæon primus[i]) seven times repeated, with a spondee at the close. It has no yati, but prása (denoted by [P]) falls, as in the Sisa verse, on the uneven feet, that is, the first, third, fifth and seventh. Each line (as in the Sisa) is very conveniently divided into two.

P పెద్ద లయు । వేది మన । P సద్దమున । జూచితిని
P కొద్ది తడ । వుఁ సొగసు । P పద్దు దొరి । కిం దే

i A foot of one long syllable and three shorts being a pæon; according as the long is in the first, second, third or fourth place, it is called a pæon primus, secundus, tertius or quartus. The pæon tertius and quartus are used in the Indra feet. If the reader will reduce this and the four next metres into feet of three syllables each, he will perceive the confusion that arises from the ordinary Telugu mode of scanning, as laid down in Bhímana and other authors.

If all the longs excepting the two last, are resolved into two shorts each, the metre is named Layahari: which of course contains thirty-seven syllables in a line, divided by the prása into three parts of ten short syllables each, with five shorts and a spondee at the end.

But if the initial longs, in the *uneven* feet only, be each divided into two shorts, the metre is denominated Laya-vibháti. 42

P సొదుపు గని । పాదముల । P విదిత ముగ । నాలిగట
P మొదటి గడ । ప్రాస లిడ । P యిది లయవి । భాతిగా

If there are only six such feet (BL, a dactyl and short syllable, with a spondee at the end, and yati, falling on the uneven feet, (3 and 5) be substituted for prása, the metre is named Mangala Maha S'rí. Thus (one line) 43

* భక్తియును । తాళిమియు । * భావమున । గల్గి నయ
* భాషితము । మంగళము । హాశ్రీ

But if the line be formed of only three (BL) pæones primi, with a spondee at the close, and yati in the middle, the metre is called Vanamayúra, Vara sundari, or Induvadana. Thus 44

యెల్ల వర । సుందరికి । * యిందువద । నంచుగా
ప్రెల్లు జగ । తిగా వనము । * యూర మను । వృత్తం

The Cavi-raja-virájita is formed of a proceleusmatic (four shorts) followed by six dactyls and a long. Yati falls on the alternate feet: my name has been introduced into the rule,[k] but I cannot alter it conveniently.

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k All these memorial lines I composed, excepting those for this verse, the preceding three, and the Sanscrit instances.

* రస మగు । నీకవి । * రాజవి । రాజిత
* రాగము । (త్రౌ) వను । * రా జొప । గెన్

45 The Bháscara-vilasita is formed of a dactyl in the first, third and fifth places, the second, sixth and seventh being (NL) proceleusmaticks, while the fourth (which precedes yati) and the eighth are spondees, Though so difficult to define, it is an easy and harmonious verse to read.

* భాస్కర । విలసిత । మూర్గుని । మూర్ధిన్
* భాసి లె । నలములు । సొగసులు । యూరన్

The Manigana-nicaramu is composed of fourteen short syllables, with a long at the close: yati falls on the ninth syllable, and the rule is recollected by repeating the name twice; Thus

మణిగణ । నికరము । * మణి గణ । నికరం.

46 At the close of this volume tables will be given, explaining all the uniform metres, which I arrange so, that the first foot being known, the metre may be found. Mr. Colebrooke and Mr. Yates have given tables of the metres arranged on the native system; whereby all sorts that have the same number of syllables in the line, are classed under the same (Chhanda or) System (as in Greek prosody we find anapæstic and dactylic systems), which of course may include many varieties. Could we depend on the accuracy of manuscripts, this would suffice; but in rare metres, two and three syllables are often omitted in a line, and here we have no guide except by discovering what the initial foot ought to be: the table will then at once point out what the requisite feet are.

I should mention, however, that the tables of metres in no two authors correspond. In Sanscrit prosody, Mr. Yates and Mr. Colebrooke, as well

as the author of the Srŭtabodha, all vary ; noticing some metres and passing over others. Bhímana, Appa Cavi, the Sulacshan'a Sáram, and other works on Telugu prosody, are yet more dissimilar. From a total of about two hundred *possible* metres given in these authors, I have therefore selected such as are said to be in use ; though the teachers that acknowledge them cannot always prove their occurrence.

The number of metres has been very unnecessarily extended : it has 47
been shewn that several vary from each other only in one syllable ; but the criticks give every variety a separate name : these various denominations are no assistance, but a mere hindrance to the learner : thus in the various species of the Arya and Vaitalíya metres, the numerous denominations used are really an obstacle : such difficulties it is the particular object of the present work to remove.

In some rare instances the poets vary from each other : thus in the Prĭthivi metre, the writer of the Vishnu Purana (book I, verse 225) places the cæsura, and rhyme, at the ninth syllable ; while in the Maha Bharata (part 1, book 2, verse 169) we find Nannaya Bhatt places it on the twelfth.

Besides, some metres are merely the double of others : thus the Indra vajra is merely the Harí metre doubled.

CHAPTER III.

ON THE CHANGING METRES (ఉపజాతివృత్తాలు).

48 In the changing metres different feet may be used in the same places, provided they contain a certain[1] number of short syllables.[1]

A long syllable is here considered equal to two short ones. Thus in Vemana, II, 26.

వలపు । లరసి । చూచి । భ్రమయు । నేల

"Why be entranced at viewing her charms?"

Of these five feet, three are tribrachs and two trochees; but as each of these equals three shorts, the five are equal in *quantity*.

49 The feet used in the changing metres are thus formed. From the table of eight feet (given in the first chapter,) reject M and Y (the molossus and bacchic) which are never used in the changing metres. There will then remain six, of which three (S, J, and N) begin with a short syllable. To each of these prefix a short syllable; which will make it equal to the foot above it.

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1 Thus in Latin prosody a hexameter, having dactyls and spondees at pleasure, might be called a changing metre, while a sapphic, being unalterable in its form, would be termed a fixed metre. The name ఉపజాతి is also given to fixed metres more than 26 syllables in length; but in that meaning it is very rarely used.

The table will then stand thus. 50

Telugu marks.				*English marks.*
∪ I ∪	R	రగణము	a cretic	– ∪ –
I I I ∪	NG	నగము	a pæon quartus[m]	∪ ∪ ∪ –
∪ ∪ I	T	తగణము	an antibacchic	– – ∪
I I ∪ I	SL	సలము	a pæon tertius	∪ ∪ – ∪
∪ I I	B	భగణము	a dactyl	– ∪ ∪
I I I I	NL	నలము	a proceleusmatic	∪ ∪ ∪ ∪

The six feet thus produced are denominated Indra-ganamulu, or feet of Jupiter.

If we drop the final long syllable in (R and NG) the first and second 51
of these feet, we have

∪ I H a trochee, and

I I I N a tribrach,

which two are denominated Súrya-gana, Solar feet. Such discriminative names will be found useful as the student proceeds.

The addition of either a long syllable or a short to any one of the Indra 52
feet, converts it into a *Chandra* foot. Thus twelve Chandra feet may be formed and to these ML (a molossus and short) and LYL (an anapæst

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m Na-gamu is a contraction for నగణ+గురువు. SL and NL are similar contractions. These three new feet would, I think, be more conveniently denominated LS, LJ, and LN, లసం, లజం, and లనం. For the additional syllable *precedes* the foot. The old writers, however, prefer all that is obscure.

and trochee) are added. The Chandra feet, however, are only used in some few rare metres.[n] See section 147.

53 With the feet thus formed, all the changing metres are constructed. The learner will find it useful to recollect, that a Súrya foot that begins with a long, has two syllables; but three, if it begins with a short.

54 And in Indras, that feet beginning with a long, have three syllables; but those that begin with a short, have four.

55 And that where the first syllable is short, the second also is. With these feet the following metres are composed.

The Giti metres (గీతివృత్తములు).

56 There are two species of Gíti metres; the Téṭa giti (తేటగీతి) and A'ṭaveladi (ఆటవెలది). The Téṭa giti has four equal lines, each consisting of one Súrya foot, followed by two Indras, and two Súryas. That is, five feet, of which the fourth rhymes in yati to the initial. There is no prása. The following specimen is from the Subhadra Parinaya. The star shews the yati.

	Feet.
అంతి। పురమున। కరుగు చో। * నింతి। మరలి	H NL NG * HN
వార। గాఁ జూచి। నపుడు శృం। * గార। రసము	H T NG * HN
పార। మై యుబ్బి। జా లెత్తె। * నౌర। దాని	H T T * HH
చలము। నోహర। లోచనాం। * చలము। చెలము	NBR * NN

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n The learner will observe that in the fixed metres *every line terminates in a long syllable;* but in the changing metres (that is, in those formed with the feet now described, not the Canda, &c.) every line terminates in a short: for every one of the component feet closes with a short. The illiterate copyists always lengthen the last syllable.

Ent'ring her room, the maid aside
With sudden glance her warrior spied;
A flood of loveliness around
In welling joy his spirit drown'd.

Here it will be observed that the poet varies his metre in each line, while he still uses only Súrya feet (H or N) in the first, fourth and fifth places, and in the second and third only such feet as are of the Indra class. In the first line prása yati is substituted for simple yati: a liberty allowed in all the Telugu changing metres, but not in the Candam. Wherever the poet finds no convenient rhyme to the yati, he may substitute "prása yati:" that is, prása *instead* of yati. We sometimes meet with verses in the changing metres, that have prása throughout. Thus in the Níla Parin'ayamu, a poem composed in what is denominated అచ్చ తెలుగు or Telugu without any mixture of Sanscrit, a Sísa verse occurs in which the same prása is used throughout: the Telugu poets are extremely fond of such feats of ingenuity, which are of little real use or beauty. 57

In the A'ṭaveladi metre, the first and third lines consist each of three Súryas and two Indras: while the second and third are each formed of five Súryas. But the yati rhyme in each line is on the fourth foot. There is no prása. The following specimen is in verse 227 of the seventh book of the Vishnu Purana. 58

	Feet.
నీర । దములు । లేక । * నిర్మలా । కారమై	HNH * RR
యాక । సంబు । ఁజూడ । * న శ । యిల్లె	HHH * NH
విగ్ర । హంబు । లెల్ల । * విడిచి ప । ద్మజ్ఞాన	HHH * NLT
యుక్తు । ఁడైన । దివ్య । * యోగి । బోలె	HHH * HH

Devoid of clouds the azure sky
In stainless glory shone,
Like souls that idol-homage fly
And worship God alone.

59 The rules for the Téṭa giti and A'ṭaveladi metres are usually committed to memory in the following form, composed by Bhímana. It is in the A'ṭaveladi metre, but very obscure.

1. Téṭa giti. సూర్యు నొకని మీఁద సుర రాజు లిద్దరు
దినకర ద్వయమును తేటగీతి
2. A'ṭaveladi. యినగణ త్రయంబు నింద్ర ద్వయంబును
హంస పంచకంబు నాట వెలది. [o]

These may be perhaps more easily recollected in the following version.

1. Primus Apollo, bini Indræ, Soles duo, Téṭa.
2. Tres Soles, Jovis et duo, quinque et Apollinis A'ta.

The Sísa metre.

60 The Sísa verse consists of four similar lines, each of which may be conveniently divided into a couplet: having four Indra feet in the first half, with two Indras and two Súryas in the second. Six varieties of the Sísa are described by the Telugu prosodians, but it is unnecessary to define them here, as the fundamental rule explains them all.

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[o] These lines signify "1. After one Súrya, two Súra Razus (Indra, as lord of the Súras, or demigods) and a pair (dwayam) of Dina-cara (Súrya, as the Sun causes the day) form the Téta giti. 2. A trio (triam) of Ina (Súrya) feet, and a pair of Indras, with a (panchaca) five of (Hamsa) the Sun (Súrya feet) compose the A'taveladi." This rule is in constant use among Telugu scholars: but the second half is often put first.

Each of these eight half lines has a separate yati, which falls in the middle. The third foot rhyming to the initial. The following instance occurs in the Vishnu Purana, book 3, verse 290. 61

పూరి మే । యఁగ దవ్వ * బోయి బె । బ్బులి బెండు	RSL*RSL
దిగులునఁ గ్రమ్మర । * ఁదిరిగి । వచ్చు	NLB*NH
సారె సా । రెకుఁ దదా । * శ్రమ సమీ । పంబున	RNG*NGB
వేడ్క తో । గంతులు * త్రేయు । చుండు	RB*HH
మలయుచు । వచ్చి కో । * మల శృంగ । యుగ్మంబు	NLR*SLT
చేత నె । మ్మదిని గొ । P దూంతి । దీర్చు	RNG*HH
యోగాస । నంబు న । P బాగు మీ । అఁగ నుండి	TB* RSL
మొవ్వంపు । తొడల పై । P ఁబవ్వ । ళించు	TNG*HH

If, grazing in the distant plain
The fawn a tiger spied,
All timid she would turn again,
And near the hermit hide.
She frolic danc'd about his bower,
And, at the stilly vesper hour,
While mute he sat and pray'd,
Approaching close, with gesture bland
In his soft lap, beneath his hand,
Her forehead fair she laid.

But a Sísa verse is not complete without a yettu gíti (యెత్తుగీతి) or chorus, which must be in one of the Gíti metres already described. The verse now cited concludes with the following chorus, which is in the A'ṭaveladi metre. 62

పర్ణ । శాల । చుట్టు । * పరువులు । వెట్టును HHH*NLB
లేఁత । యైన । పూరి । P మేఁత । మేయు HHH*HH
అను ది । నంబు । నిట్టు । * లాస్యx । శాబంబు NHH*BT◦
ముద్దు । చూపు । చుండు । * ముని వ । రునకు HHH*NN

On dewy buds she still would graze
His hermitage around,
And woo'd her fostering master's gaze
With high elastic bound.

63 In a series of Sísa verses (denominated a Sísa Málica) these choruses are sometimes omitted, one alone being subjoined at the close.

64 The Dwípada is the easiest of all metres, being written, as the name imports, in couplets; which generally rhyme together in prása; while other metres require *four* prásas. If prása is not used, the metre is named Manjarí. Dwípada is never mingled with other metres; but some entire poems are composed in it alone. If more than two lines, in this metre, are connected by prása, it is denominated Chatushpada, or Shappáda, as composed of four or six lines in the verse. The following specimen is from Ranga Natha's translation of the Ramayana, book 2, sect. 24, where Rama persuades Sita not to enter the forest with him.

తలఁప నీ । వెక్కు డ । * దంతులు । పులులు NGB*BN
నెలఁకులు । తోడేండ్లు । * నిఱ్ఱులు । గిరులు NLT*BN
పాములు । గాములు । * పైఁ బాకు । నెఱ్ఱి BB *BH
చీమలు । గిరి గుహ । సీమలు । చరులు BNG*BN

" *Reflect that there are elephants, tigers, bears, wolves, deer, hills, serpents, demons, and creeping red ants, in the vallies and mountain caves.*"

Here it will be perceived that the yati falls in the centre.

The Taruvaja is merely a variety of the Dwípada; the construction is the same, but the four lines are connected by prása, and the same yati is used four times in each line, or couplet. In the following specimen the poet has used the same yati throughout the four couplets, or lines, but this is seldom used. 65

అనవర । త వ్రతా । * యాస ఖే । దమున
నతి కృశ । మగు చున్న । * యంగంబు । నందు
దనరి యే । పాడనరుల్ । * తద్దయు । ముదిమిఁ
దల వణం । కుచు నుండు । * తన పిత్రు । వరుల
ఘనము గా । నూర్ధ్వా భి । * గమనుల । ఁజేయ
ఁగడగి వి । వాహంబు । * గా జర । త్కారు
ఁడనఘుండు । తన కోర్కె । * కను రూప । మైన
యట్టిక । న్యకఁ గాన । * ఁడయ్యె మ త్యామున.

Maha Bharata, 1, 2, 152.

" *Rigid observances and ceaseless grief*
" *Wasting their forms, their meagre nerves exposed,*
" *Tottering with age he view'd his parents grey.*
" *Then to ensure their entrance into heaven*
" *On marriage he determined, but found*
" *No maiden whom his heart in truth approved.*"

The student is recommended now to pass on to the Canda metre; he can afterwards acquire the more uncommon metres described in the following sections.

66 The Utsáha (ఉత్సాహ) verse is composed of seven Súrya feet and a long syllable. The fifth foot rhymes in yati to the initial, and prása is used.

యామ। గణ స। మేతు। దై మ।*హో భ। యంబు। తోఁడ। సు
త్రాము। దక్క। మారు। తపము।* తాల్మి। యుపము। జెరుప। నెం
డేమి। యును నె। రుంగ। లేక।* హృదయ। తాప। మగ్గ। లం
బై ము। నీంద్రు। యావ। ద్రావి।* నట్టు। లార। టంబు। నన్.

Vishnu Purana, book 2, verse 58.

" *Around the patient hermit boy*
In dreadful dance the fiends of night,
His steadfast penance to destroy
Assemble all the forms of fright,
Alarm'd Sutráma urged their rage
And every terror used, in vain,
Unshaken sat the youthful sage
Their hearts were fill'd with sick'ning pain."

The rule is comprised in the following line (in the Mattébha metre).

రవులేడున్ గురువెక్కటేని, టనువిశ్రామంబు, నుత్సాహకున్

" *There are seven (Ravis) Súryas (feet), and one long, with the (visráma) yati at the fifth (ên) in the Utsáha.*"

" Septem Solis et unum longum Utsáha requirit."

67 The Accara metre is used by Nannaya Bhatt alone, and it admits at least six varieties which are defined by Appa Cavi, the chief critic in Telugu learning. His rules are written, as is usual in this language, in the metre they are intended to explain. But as this greatly increased the difficulty of recollecting them, a learned pandit has, at my request,

expressed them in the following metres, which are very easy to remember. To render them still clearer, a tíca or explanation is given in the margin.

అక్షరవృత్తాలు.

౧ తే॥ యింద్రు లిరువురు యినుడును యి
నుమదింప
యతియు నాల్గిట నుండు మధ్యాక్షరమున

౨ రవి శశాంకుల నడుమ యింద్ర
త్రయంబు
నమర నాల్గిటయతిమధురాక్షరకును

తరల.

౩ యిను డొకండు సురేంద్రు లేవురు
యిందు డొక్కరు డైన న
౪ య్యినులు రెంటను నాల్గిట న్నిడ
నిట్లు జెప్పిరి గొందరుఁ
కనక సత్కవి కల్పనా వధి
కద్దు విశ్రమ మైదిటఁ
చను మహాక్కర రెండు రీతుల
చక్క జూచిన కైతలఁ

మత్తకోకిల.

౫ ఒక్క సూర్యుడు నిద్దు లిద్దరు
నొక్క చంద్రుడు నింద్రులఁ
దక్కినా క్షర మందు నవ్యతి
యౌ నధక్కర మంతరా

౬ ళ్యాక్షరంబున కింద్రు లిద్దరు
నైన ముగ్గురు నైన య
ల్ప్యాక్షరంబున నొక్క చంద్రుడు
యాత నాది విరామమౌ

౧ మధ్యాక్కరకు రెండు
యింద్రులు వక సూర్యము
రి రెండు యింద్రులు వక
సూర్య। నడిమియతి.

౨ వక సూర్యమూడుయిం
ద్రులువకచంద్రమధురా
క్కరకుపట్టును । నాలుగోగ
ణముయతియిస్తుంది.

౩ వక్క సూర్యయింద్రులు
అయిదు। చివరవకచంద్ర।
౪ లేక రెండో నాలుగోస్థల
ములందుసూర్యరాగలదు।
యతిఅయిదోగణమందువ
స్తుంది। యిదిమహాక్కర.

౫ అంతరాక్కరకువక సూ
ర్య రెండుయింద్రగణము
లువకచంద్రుడుపట్టును-గా
నియింద్రులయందుచివర
అక్షరంయతియిస్తుంది। త
లకిందులరీతిగా.

౬ అల్పాక్కరలో రెండులే
క మూడుయింద్రగణాలకు
తరవాతవకచంద్రుడు।
యతిచంద్రునిఆదియందు
అవుతుంది.

EXPLANATION.

The six species of Accara are denominated Madhya accara, Madhura, Maha accara, Antara, and Alpa accara. Each species requires prása.

68 I. The Madhya accara line consists of two equal portions, with yati in the middle. Each half has two Indras and one Súrya. Yati occasionally falls on the third or fifth, as well as on the fourth foot.

69 II. The Madhur-accara has one Súrya, three Indras and one Chandra in each line. The yati falls on the initial of the last Indra.[p]

70 III. The Maha accara has one Súrya foot, five Indras, and one Chandra.

71 IV. But a variety of it admits Súrya feet in the second and fourth places. In each sort yati falls on the fifth foot.

72 V. The Antar-accara has one Súrya, two Indras and a Chandra in each line. Yati falls on the *last* syllable of the second Indra.

73 VI. The Alpa accara is formed of either two or three Indras, followed by one Chandra, the initial of which is the yati.

74 The reader will recollect that the Chandra feet are formed by adding either a long or a short to any Indra foot. M and Y however (being excluded from the Indras) cannot take a final long, though a short may be added: and Y having a short initial, a short may be prefixed. This the Telugu writers explain by a table which will be found in the Appendix.

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[p] The Madhya accara and Madhur accara alone are, I believe, in use, and even thes only in Nannaya Bhatt.

While I have proof in the Bharata of the Madhya and Madhura species of the Accara, I have as yet no sufficient proof whether the rules for the other Accaras and the Ragada verses are yet fully ascertained. All common scholars give up these metres as inexplicable, and while those who really seem to understand them have presented me several verses (in the Bharata) corrected according to the rules I have now explained, they have not produced one ancient copy, which is wholly correct. All the manuscripts of this work are in a state of miserable dilapidation, as the transcribers have made whatever alterations they pleased. I have some prospect of ultimately preparing a tolerably good copy; but shall at present produce only a few instances:—which may be held free from error, as they have been corrected according to numerous manuscripts in my hands.

మధ్యాక్కర.

అతిథిమ్మై । వచ్చిన । బ్రాహ్మ । ణునిజీవి । * తార్థినె । నాకు
హితముగా । రక్షసు । వాత । గ్రోవనే । * నెట్లాడం । బడుదు
మతినవ । మానింప । గాద । నినవిప్రు । * మరణంబు । దలఁప
నతిపాత । కముపాత । కముల । లోబ్రహ్మ । * హత్యయు । పెద్ద.

Maha Bharata, I, canto 6, verse 303.

మధ్యాక్కర.

మేనమీా । దృష్టులు । గాన్న । దానఁగా , * నిక్కమూా । రుంకు
భానుతే । జుండుమీా । చేఁద । నగురులు । * పరిభూతు । లైన
దానికి । నలిగిమీా । పాప । బుద్ధికి । * ఁధగనిట్లు । సేసె
తీనినె । రుంగరే । భాగ్ర । వసులము । * వెలుగించు । వాని.

Ibid, I, 7, 162.

మధురాక్కర.

దనర । జనకుండు । నన్నప్ర । * దాతయు । నభయ ముత్రాత
యునున । నగనింతు । లకుముష్వ । * రొగినయి । రిఘుకుపులు
ననఘు । యుపనయ । తయు నని । * రంతరా । ధ్యాపకుండు
ననగ । పురుమున । కిమ్యేవు । * రనయుంబు । ఘుగువులును.

Maha Bharata, I, 4, 49.

మధురాక్కర

కనక । మృగమట్లు । దప్రదప్ప । * గాద్రిబ్బ । లెచ్చుటకు
వనజ । ముఖి సేక । తమశూన్య । * వనమునం । దునునిలిబి
వెనక । ననుజుండు । వచ్చిన । * విధమున । కుమదిలోన
ననఘు । డెంతయు । వగచుచు । * నరిగెనా । శ్రమమునకు.

Maha Bharata, III, 6, 377.

75 The Ragada (రగడ) is written in couplets connected at pleasure by a prása: not four lines in a verse. It is formed of four, eight, or sixteen syllables in a line, and often uses the rhyme named Antya-niyama; that is, that the terminations correspond, as is the case in English. This is very similar to the Vaitálíyam, see sect. 118. Nine species are described, but these are evidently reducible to three.

76 I. Eight feet; with yati on the third and fifth. The feet are a tribrach and trochee alternately; or entirely tribrachs, entirely trochees; or else any mixture of these feet: prása is rarely used.

77 II. Using prása; with the same number of the same feet, but with yati only on the fifth foot.

78 III. Is the same twice repeated, divided by yati into four equal parts. Some authors compose it wholly of trochees, with a tribrach at the close: prása is used.

IV. Allowing still greater license. It has prása and four feet in a line, 79
but these may be any Indras and Chandras: yati falls in the centre.

V. The same, but extended to twice the same length, with four yatis 80
in each line on the uneven feet.

VI. With four feet in each line and yati in the centre. The feet used 81
are only (NL. S. B) the proceleusmaticks, the anapæst (which is not an Indra foot) and the dactyl.

VII. Using (B GG. S) dactyls, spondees, and anapæsts at pleasure; 82
four feet in each line with yati in the centre.

VIII. Using eight feet in each line with yati in the centre; any Súrya 83
may be used, followed by any Indra alternately; but H and B, the trochee and dactyl, are most usual.

IX. Using any Súrya feet alternately with any Indra feet: four in each 84
line, with prása in the middle.

It is evident that this species of verse is dithyrambic, and hardly 85
reducible to any rule. Melody of sound is consulted, rather than accuracy of metre: besides these nine species defined by prosodians, the poets have at pleasure formed other varieties.

The following are specimens.

మధురగతిరగడ.

వెలసె వనాంతర వీధి వసంతము
కలిగె జగంబుల కనక వసంతము
జిలిబిలి యలరుల జిమ్మె లతాంతము
సొలపున మీఱె నశోక లతాంతము

మురువుగ పొన్నల మొగ్గలు బుట్టెను
సరసిజములమధుపారము బుట్టెను.

Tara S'as'ánca, book 2, verse 135.

ద్విరదగతిరగడ.

వ్రాలి కనుగొంటె సారంగముల రంగముల
లోలలసదేలా కుడుంగముల లుంగముల
వరలు నింపులు గల కవాటముల వాటముల
గొరలు వాసంతికా కూటముల కూటముల
తల లెత్తి చూడు హింతాలముల తాలముల.

Bhanumati Parin'aya, II, 92.

86 Other verses denominated Pada, Kírtana, Gándharva, and Bhagavata pada, allow still greater liberty, and are seldom reducible to the laws of prosody, being regulated chiefly by (Sangíta pada) musical measures.

87 The Dandaca is a measured prose formed of a short syllable, and two longs, alternately: thus it may be scanned with (Y or T) bacchic or antibacchic feet. It must end in long syllables, and one is usually superadded, but it sometimes commences with two tribrachs and a trochee. No limit is fixed for its length, and there is neither yati nor prása. The following specimen is taken from the Bhagavata (book x, part I): the passage being of great length, the commencement and close are alone inserted here. For the ease of the reader, I divide it into lines of four feet in each.

శ్రీ మాని। నీ మాన। చోరా శు। భా కార
వీరా జ। గజ్జేతు హేతు ప్ర। కారా స

హస్తంబు । నస్తంగ । తంబైన । హా లోల
కల్లోల । హాలాకు । లా భీల । పాథోని
- - - - - -
- - - - - -
గాంభీర । తల్పా కృ । పా కల్ప । మందార
కల్పా న । మ స్తే న । మ స్తే న । మస్తేనమః

The rule for the Dandaca is

తగ । ననహంబు తాలుగురు దండక ప్రాసలవళ్లలే నిదై.

That is, " Either T (throughout,) and G (at the end,) or (NNH) two tribrachs and a trochee, followed by (తాలుగురు) antibacchicks (T) alone, and a long syllable. Thus is the Dandaca formed, devoid of prása and (వళ్లు) yatis."

CHAPTER IV.

THE CANDA METRE.

88 The Canda verse is the Arya Giti of Sanscrit Prosody. It admits only such feet as equal four short syllables: only these five can therefore be used.

- GG the spondee, (being all long).
- B the dactyl, (with a long initial).
- J the amphibrach, (with a long in the centre).
- S the anapæst, (with a long final).
- NL the proceleusmatic, (entirely short).

89 The verse consists of four lines. The first and third have each three feet, while the second and fourth have five. Thus each half has eight feet.

The following is in the Padma Purana, canto 3d, verse 34.

	Feet.
[1] తెలతెల । [2] వేగుడు । [3] ఁబులుగులు	NL, B, NL
[4] కలకల । [5] బలుకం । గ [6] జగము । * [7] కన్నులు । [8] ఁడానై	NL, S, NL*B, GG
[1] తెలతెల । [2] వేగుచు । [3] ఁదమ్ముల	NL, B, B
[4] చెలి యు । [5] ల్లసముద । [6] మ శిఖరి । * [7] శిఖరం । [8] బెక్కెన్	S, NL, NL*S, GG

The dawn awoke, melodious notes
Burst forth from every spray,
While gently o'er the eastern hill
Arose the orb of day.

	Feet.
జొన్నలు । గల యడు । వులు మహిం ।	B, NL, NL
దున్నక । విత్తక । ఫలించు । * తోరపు । మొదవుల్	B, B, J * B, S
చన్నవ । శి పాలు । బిదుకును	B, J, NL
వన్నెగ । నెల నెల । కు మూడు । * వానలు । గురియున్	B, NL, J*B, S

Vishnu Purana, book 2, 156.

Within the honey dropping woods
Spontaneous harvests rise,
The kine pour forth their milky floods
And bounteous are the skies.

The sixth foot in each half of the verse must be either (NL or J) a procelcusmatic, or an anapæst. Each of these feet stands in that place in these two verses. 90

The final syllable in each half must be long: that is, the last syllable of the eighth foot. 91

The anapæst (J) is never admitted in the (బేసి or) uneven seats; viz. the 1st, 3d, 5th or 7th places. In the fourth place it is seldom used. 92

The four lines are connected by prása, which as usual falls on the second syllable.

In the second and fourth lines, the fourth foot rhymes in yati to the initial. In the first and third lines there is no yati.

93 The four syllables preceding the prásas in each line must be even; all short, as in the first of the instances now given, or all long, as in the second. But if long, these must all either be so by position, as in the second of these instances, or by (dirgham) nature, as in the following verse: for these two species of longs are never used together. This rule applies to all the fixed metres as well as to the Canda verse.

లాలన । మున బహు । దోషము
లోలిం । బ్రాపిం । చుఁ దాఁడ । నో పా । యములం
జాల కు । ణంబులు । గల్గును
బాలుర । కును దా । డనంబు । పథ్యం । బరయన్

Bhagavata, book x, part 1, verse 352.

All evils from indulgence rise,
Correct your son to make him wise;
By due correction he shall learn,
Wisdom and folly to discern.

94 The following is the rule, given by Bhímana for the Canda metre, and though intricate, is here inserted because in very common use.

కందము త్రిశర గణంబులు
[నందము] గగభజసనల ము లైదే గణముల్
[పొందుగ] నారిట నలజము
లొందున్; తుద గురువు; జగణముండదు బేసిన్

That is, "The Canda has (alternately) three and five feet: the GG,

B, J, S, NL are the five (admissible) feet: in the sixth (place) are NL or J. The final is long: J cannot stand in the unequal places."

The word శర "five" in the first line signifies arrows. This word implies *five*, because that is the number of arrows assigned to (Ananga) Cupid. The words within brackets are inserted apparently to fill up the metre.

For this rule the following has been substituted, as more intelligible. 95

కందము మూడేన్ గణములు
నందుకు నాల్గేసి లఘువులైన గణంబుల్

The rest, as above. Here ఏను (ేన్) is a contraction for అయిదు *five*.

These rules are expressed in the following lines.

Tres et quinque pedes Candæ; quatuor brevia æquent:
Amphibrachys sexto semper stet, seu Proceleusma:
Dimidii cujusque sit ultima syllaba longa.
Imparibus nunquam sedibus venit Amphibrachysque.

CHAPTER V.

ON METRES PECULIAR TO SANSCRIT POETRY.

96 A few only of the Sanscrit metres have not been introduced into Telugu, and the following statements will complete the Prosody of both languages: they are principally abstracted from Mr. Colebrooke's learned essay on Sanscrit and Pracrit Prosody, in the eleventh volume of the Asiatic Researches; an essay remarkable for exact accuracy in every part, and particularly in the extensive and complicate tables of the metres there explained.

97 A different arrangement, however, is here adopted, for Mr. Colebrooke following the plan of the Sanscrit writers, places first what is most difficult, while in the present work the precedence has been given to what is easy.

98 Rhyme is very rarely used in Sanscrit verse, but several sorts are admissible. The cæsura or pause in the line, whether rhyme be used or not, is named yati. Prása very seldom occurs: while the antya niyama or rhyming terminations connecting two or four lines (exactly as in English) may often be admitted.

99 The Sloca (or Vactra) is also named Anushtubh and may be considered the Sanscrit heroic metre. It is in couplets formed of two similar lines, of

sixteen syllables each; the pause falling in the middle, each half line contains eight syllables. Of these the 5th, 6th, and 7th alone are subject to rule. In the first half they usually consist of the bacchic (Y) and in the second, of the (J) amphibrach. The molossus, cretic, dactyl, and tribrach (M, R, B, and N) are often used in the *first* half instead of (Y) the bacchic. Thus, expressing those syllables by x which are not subject to rule, we find the *five* following varieties.

$$x\ x\ x\ x \begin{Bmatrix} - & - & - \\ - & \cup & - \\ \cup & - & - \\ - & \cup & \cup \\ \cup & \cup & \cup \end{Bmatrix} x\ ;\ x\ x\ x\ x\ \cup - \cup\ x.$$

In a work on Prosody written by the celebrated Cálidása, he only gives one form for this very easy species of verse: dividing the Sloca into four verses of eight syllables each, he merely directs that the fifth syllable shall be always short, the sixth long, and the seventh alternately long and short. That is, in the free places of the first half line he uses (Y) the bacchic alone.

This is by far the commonest form. Thus in the Maha Bharata, in the fourth section of the tale of Damayanti:[q]

సానమస్కృ । యదేవేభ్యః । ప్రహస్యన । లమబ్రవీత్
ప్రణయస్వ । యథాశ్రద్ధం । రాజన్కిం । కరవాణితే
అహంచైవ । హియచ్చాన్యన్ । మమాస్తివ । సుకించన
తత్సర్వంత । వవిశ్రబ్ధం । కురుప్రణ । యమీశ్వర.

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[q] The Telugu character is less convenient than the Devanagari for writing Sanscrit; in which it is customary among the Telugus to omit the long mark of the Sanscrit étwam. Thus తేజస్సు is written తెజస్సు: but this certainly is injudicious, and tends to mislead the learner.

Then, bowing to the gods who sent him there
The smiling maid replied—Thy wish declare : [r]
For I, and all that I may call my own
O noble prince are thine—be thou my lord alone.

In the commencement of the Rámáyan'a, Válmíki declares this to be the form of the verse: but in other parts of that poem he uses the varieties already mentioned.[s]

100 The uniform metres have already been fully explained. Those most in use in Sanscrit authors are the Sardúla, Indra vajra, Upéndra vajra, Málini, Dódhaca, Tót'aca, and Bhujanga-prayáta, which have been defined, as occurring in Telugu ; together with the following, which very rarely are used in that language : the specimens are therefore composed in Sanscrit.

101 The Drïtavilambita ; (NBG*SV) a tribrach, two dactyls and a cretic, with yati on the eighth syllable.

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[r] This passage is imperfectly translated in Bopp's Latin version.

[s] The following translation from the Greek into Sanscrit verse, of the opening lines of the Iliad, was made at my request by a learned pandit and poet : it is in this heroic metre, and inserted here for its curiosity. The attempt is perhaps the first ever made.

పలీయసస్పుత్రశ్రీమానఖిల్లీసస్ సమాహితః
కిమర్థంశప్తవాన్ పూర్వంఅఖాయాన్ మానవాన్ బహూన్
సర్వేభవంతస్ సంగ్రామేమృతింప్రాప్యథదునిర్యాః
ఏతానియుష్మద్గాత్రాణిగోమాయుశ్వానపక్షిణాం
భవంతుభక్ష్యాణ్యస్వప్రాణావిశంతుచరసాతలం
ఇత్యేవమేతన్మేసర్వంబ్రూహిదేవివిశేషతః &c. &c.

ద్రుతవి । లంబిత । చారువి । హారణం

Vidyunmála, of four spondees, without yati. 102

వాక్ఛాస్త్రి। తాసా। విద్యు। న్మాలా Or the name simply repeated, as
విద్యున్మాలావిద్యున్మాలా

The Pushpitágra has (NNRY) two tribrachs, a cretic, and a bacchic, in the first and third lines, while the second and third have (NJJRG) a tribrach, two amphibrachs, and two trochees.[t] 103

ఘనత। రవచ। సః ప్రకా। శయంతే
ప్రతిది। నమాత్మ। సుపుష్పి। తాగ్ర మే। వా

The Praharshini has (MNJRG) a molossus, tribrach, amphibrach, cretic, and long syllable. 104

సర్వేషాం। వహతి। సుఖంప్ర। హర్షిణీ। సా

The Sragviní is (RR*RR) formed of four creticks with yati in the centre. 105

మూర్తిరా। స్తాంముమై। * పౌరసి। స్రగ్విణో

The Vis'wadéva or Vais'wadévi, formed of five longs before the rhyme: then two creticks and a long (MGG*RRG). 106

నారీసం। పన్నా। * రాధనా। వైశ్వదే। వీ

The Vams'astha: (JTL*RV) an amphibrach, spondee and pyrrhic, followed by the rhyme, or pause, a cretic and iambus. 107

విలాస। వంశస్థ। విలమ్ము। ఖానిలై

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t Such metres, having the 1st and 3d lines on one model while the 2d and 4th are on another, are called Para sthâna vritta; while such as have the first half in one species of verse, the latter being in another, are named Swa sthâna. Though described in Telugu prosodians they are found only in Sanscrit poems. The Upajâti (sect. 38) is thus a mixed metre.

108 The Ruchira or Atiruchira ; has (JG*NJR) an amphibrach and long syllable, before the pause ; then a tribrach, amphibrach, and cretic.

పరిభ్ర । మార్గ । * వ్రజరు । చిరాంగ । నాంతరే

In Telugu the rhyme sometimes falls on the ninth syllable (JBL L*RV.)

109 The Harin'a Pluta is defined in the Vrĭtta-ratnacara, to consist of (MSV*SJJG) a molossus, anapæst and iambus before the cæsura ; after which, an anapæst, two amphibrachs, and a final long syllable. Thus

ఖ్యాతంలో । కవిలో । కన । * ద్వయమసా । ఖ్యదంహా । రిణప్లు । తం

110 The Sikharini, has (YM*NSBV) a bacchic and molossus before the pause ; then a tribrach, anapæst, dactyl, and iambus.

కరాద । స్వభ్రష్టే । * నమశి । ఖరిణో । దృశ్యతి । శశీ

111 The Mandacranta, in which Cálidása composed the Mégha Duta, has (MG*NS*SSG) a molossus and long syllable : then a pause, a tribrach and anapæst : a 2d pause, two anapæsts and a long.

మందాక్రా । ంతా । తద । ను । నియతం । వక్త్రతా । మేతిబా । లా

112 The Vasanta Tilaca ; has (GGJS*SY) a spondee, amphibrach and anapæst : then the rhyme, an anapæst and antibacchic, (or TBV*SY).

కాంతే । వసంత । తిలకాం । కవయో । వదంతి

This line is borrowed from a work on prosody said to be written by the poet Cálidása.

113 The Prĭthvi is formed of (JSJSYV) an amphibrach, and anapæst

twice, then an antibacchic and iambus. The yati is on the ninth or twelfth syllable at pleasure: the Telugu poets use both. (JSV*NRR, or JSJL L*RR).

దురంత । దనుజే । శ్వరప్ర । కరదు । ష్టపృథ్వీ । భరం

It has been observed that the Canda is the Arya giti of Sanscrit Prosody. The following specimen is given by Mr. Yates. Though this author adopts the native mode of arrangement in his work, and thus leaves it obscure, the specimens he adduces are peculiarly ingenious. The name of the composer is not mentioned. 114

హర్షా । శ్రు స్తిమి । తదృశః 115
ప్ర మోద । రోమా । ంచకంచు । కాంచిత । దేహాః
ఆర్యా । గీతం । భక్త్యా
గాయం । తిశ్రీ । పతేశ్చ । రితసం । బంధాం

"The fair ones, having their eyes filled with tears of joy, and their bodies compassed with sensations of pleasure as with a vest, sing with devotion the praises of Crĭshna."

Here, as in the Canda metre, the last foot in each half must be either an anapæst or a spondee: in the common Arya it is usually one long syllable; and the sixth foot of the second half, a short syllable. 116

బృందా । వనేశ లీలం
కల్ప । ద్రుమకాం । దనిహిత । తనుయ । ష్టిః
స్మేరము । ఖార్పిత । వేణుః
కృష్ణో । యదిమన । సి । కఃస్వ । ర్గః

"If Crĭshna, reclining negligently against a celestial tree in the Vrĭnda wood, and playing his flute with a smiling face, remains in the mind, then what is heaven?"

117 Other varieties admit the (yati) pause at the close of the 2d, 3d, or 4th foot. If the second and fourth feet in each half be amphibrachys, it is denominated Chapala: If this be the case in the first half only, the name is Mukha chapala. If the reverse, Jaghana chapala. One instance will suffice:

కృష్ణః । శృంగా । రపటు
యౌవనమ । దేనచ । పలఃస । లలితాం । గః
అపి । వ్రజాంగ । నానాం
మనోహ । రోజను । న । చపలా । నాం[v]

" *Cr̆ishna, amorous, full of youthful spirit, and beautiful, is the delight of the brisk Vraja maids.*"

If the whole verse resemble the last half of this, the name is Upagíti. Other varieties are of very small importance, as the rules for the Canda verse (in Sanscrit Arya-giti) explain every description of Arya.[w]

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[v] Here యౌవన । మదేన would seem the true reading: but in that case an amphibrach would fall in the fifth place. I mention this to shew the difficulty of the metre, and the necessity of an accurate recollection of the rules, as well as to preclude other objections.

[w] The similarity between some species of the Arya, and the following metre, has not perhaps, been remarked.

Quem tu | Melpome- | ne semel
Nascen | -tem placi- | dō | lumine | videris
Illum | non labor | Isthmius
Clara | bit pugi- | lem | non equus | impiger &c.

Hor. 4 Od. 3.

This however, is a fixed metre; not admitting of varieties such as are allowed in the Arya and Canda. Other similarities between Sanscrit and Greek *fixed* metres might easily be pointed out, but I omit them, as those species of verse are common in neither language.

The Vaitalíya is also regulated by quantity, not by fixed feet: it requires that the first and third lines shall consist of feet equal to fourteen shorts, while the second and fourth have sixteen. The last foot is usually an iambic preceded by a cretic: or it ends in a dactyl and spondee, or, "by adding one long syllable, in a cretic and bacchius."[x] 118

ఘుసృణానమదేనచర్చితం	Fourteen shorts.
తవయన్నింద్రతిరాధికేకుచం	Sixteen
ముదమాతనుతే త్రపాకిమం	Fourteen
తద్వైతాలీయంఫలంహరే	Sixteen

Other varieties of the same metre have sixteen shorts in the first line while the second equals eighteen, and each half line closes with (RY) a cretic and bacchic. Or each line equals sixteen shorts, or the first line has thirteen and the second eleven: the closing syllable being short.

Some writers on Prosody have also explained various species of prose; but although many Sanscrit and Telugu poems contain passages written in melodious prose, the ear alone is the guide, and no precise rules can be laid down for what is a mere matter of taste.

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x Colebrooke—in whom further refinements are described: also in Yates. I omit several details which will be found in these authors, as I limit myself to clearly explaining such metres only, as are in general use; if the student knows these, he will require no assistance in the rest.

CHAPTER VI.

ON RHYME.

119 Rhyme is seldom admitted in Sanscrit composition, and I am not aware of any rules for rhyme in that language. In Telugu rhyme has been reduced to certain rules, which are always strictly observed; a degree of liberty is granted, which is exactly defined.

The reader is already acquainted, that the rhyme denominated yati falls on the first syllable in each line,[y] to which one or more syllables *in that line alone* correspond: while prása connects the *four lines* in a verse by a similarity in the *second* syllables.

120 Regarding prása it is only requisite to observe, that perfect conformity is necessary in the consonant, the *same* letter or its aspirate must be used throughout; but the vowel is of no importance. Thus in the Sardúla verse which has been quoted in section 23, we perceive that ng is the prása, ంగ, ంగ, ంగా, and ంగు appearing in the four lines. Some criticks admit a slight liberty in the fourth line; yet this is rarely used; and does not extend so far as that allowed in yati: it merely allows such letters as డ and ఢ, ప and ఫ &c. the aspirated with the unaspirated, to rhyme.

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[y] The Canda verse excepted, in which the first and third lines have no yati.

But in yati great liberty is allowed : here the vowel is chiefly considered, while the consonant is hardly of any importance. 121

Every consonant may rhyme in yati to those in its own *varga*, or class. In the alphabet we find the letters thus arranged. 122

1	క	ఖ	గ	ఘ	ఙ	with క్ష rhyme to each other.
2	చ	ఛ	జ	ఝ	ఞ,	with శ ష స క్ష to each other.
3	ట	ఠ	డ	ఢ	ణ	to each other.
4	త	థ	ద	ధ	న,	also ం to each other.
5	ప	ఫ	బ	భ	మ	to each other.

Here we find four consonants in a *class* ;[z] these can all rhyme to each other ; and *if sunna* (ం) *precede any of them,* it can *then* rhyme to the nasal at the end of the *class.* The following liberties are also allowed.

The letter క్ష, being compounded with క, is admissible wherever that letter is ; and ంక్ష may also rhyme with ఙ. It is therefore added to the first line : and may rhyme to క, ఖ, గ, ఘ, చఛజఝ, and ష, శ, స. 123

The sibilants (శ, ష, స) may rhyme with చ &c. and ంశ, ంష, ంస 124

z In Mr. Campbell's Telugu Grammar, as well as in those of the Sanscrit language, these classes are distinguished by names which I omit because they are not necessary in prosody. The author of the Telugu Bhagavata has taken great liberties in rhyme, so that his works are not often quoted by criticks in the language ; he allows the hard and soft letters to rhyme in prása, which is contrary to rule. None but criticks however, would object to that version, which is a remarkable specimen of the purity, richness and harmony of the language ; and all scholars give it this due praise.

with the nasal ఞ. They are therefore added to the second line: in which జ్ఞ is of course admitted, because compounded with ఞ.[a]

125 The letters అ, ఆ can rhyme to య, (because ‿ a, is attached to it), to ఐ (as in కాయ్యై) and హ (y, and h).

126 The three forms of r, viz. ర, ్ర (as in త్రాణ) and the form ౄ ఱ (as in కెతౄ)[b] correspond. But ర and ఱ never can rhyme either in yati or prása.[c]

127 The three letters n (ణ, న and ్న as in పత్న్ని) correspond.

128 M (either మ or ్మ as in విస్మయము) and ంబ (*b* preceded by sunna, as in రంభ) correspond.

129 The subscribed form of త (viz. ్త as in అగ్త) rhymes of course to all such letters as rhyme to త itself.

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a A verse will be given in this section which will assist the student's memory: in a very accurate critic I find the following remark on what we may consider defective rhymes. "The delicate ears of a Pope or an Addison would scarcely have acquiesced in the usage of imperfect rhymes; ..... if such had been really a blemish: ...... there seems to be sometimes a beauty in departing from a perfect exactness of rhyme, as it agreeably breaks that sameness of returning sounds ... on the ear, which in poetry, perhaps as in music, requires something like an occasional discord to make even harmony itself more agreeable." *Walker's Rhyming Dictionary; preface to the supplement.*

b The letter ౄ (called ౧ ఌ_) as in కెతౄ is often used in Telugu, in imitation of the Sanscrit letter. But Appa Cavi declares that it ought to be disused in the Telugu character: Thus he writes కె ్రు instead of కె తౄ.

c This discrepancy of the two letters r forms a great difficulty in Telugu prosody. Yet in English rhyme we have rules that are equally difficult to foreigners; thus *sight*, and *white*, or *thought* and *sort*, though exactly similar in sound, would hardly ever be allowed to rhyme.

Regarding vowels, అ, ఆ, ఐ, ఔ, a, á, ai, au, rhyme together. Thus 130
క, కా, కై, కౌ correspond.[d]

The vowels ఇ, ఈ, ఋ, ఎ, ఏ, as in కి, కీ, కృ, కౄ, కె, కే, correspond. 131
Also ఉ, ఊ, and ఒ ఓ (as in కు, కూ, కొ, and కో) correspond.

Lastly, an initial vowel cannot always rhyme to a vowel not initial: 132
thus ఇనుము and the కి in వాకిళ్ల could not rhyme;—but if the syllable కి were formed by an elision, as in మనకిచ్చుట such a rhyme would be allowable.[e]

These few rules have been subdivided by different prosodians into 133
twenty-four, twenty-seven, and even forty-one species: to this needless number, Appa Cavi, the chief critic in Telugu literature, has added seventeen species of prása.

Of all these I prepared a translation, and had inserted it in the present work, but perceiving that the best scholars now living consider Bhímana's

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d Of course no distinction is made between the short and long forms of a vowel.

e See Sismondi in his View of the Literature of the South of Europe, vol. 1, p. 100— Alliteration it seems was in use before the rhyme at the end of the line, thus in an ancient German poem there quoted we find passages in which the initial of the verse rhymes to some syllable in the line, while there is no rhyme at the close; and thus in a passage of Chaucer; somewhat modernized however in the spelling;

*G*rooms of that *g*arrison made *g*ame and *g*lee
*B*irds *b*uilded in *b*liss, *b*rightest of *b*lere, &c.

Our subsequent poets adopted another mode; and the old system was rejected, which the Telugu poets have preferred and greatly refined.

short rule amply sufficient, I have translated it alone. The original is as follows :

134 ఊపసుకఖగఘుల్ చఛజఝుల్ శష సలు	{ ఊ, క ఖ గ ఘ. —చ ఛ జ ఝ { శ ష స.
అయహలకెల్లకియ్యలుఘటించు	అ, య, హ, ఁ
కీర్తింపఱ్ఱారయుగిల్కయు రేఫకు	ు ౣ ర
నాముదిసెల్లునునణలకెచట	ా న, ణ,
మాముదిసెల్లునుమాకుమంబాలకు	ా మ, ంబ
తాముదిసెల్లునుతథదధలకు	ా త థ ద ధ
పొలంగపుఫుబుభుల్ మూలకువదిసెల్లు	పు ఫు బు భు, ము
లాముదిసెల్లునులళలకెల్ల	ా ల ళ
ఇత్వమేత్వంబుఋత్వంబునేకసరణి	ఇ ఎ ఏ ఋ
కొమ్మునొత్వంబునెక్కపైకొమరుమిగులు	ొ ో
ఐత్వమౌత్వంబుతలకట్టునమరియుండు	ై ౌ
యతులకివిలక్షణములువిద్యార్థులార.	

135 Among the varieties of rhyme, one is the Tri-stabaca ; which is merely a triple rhyme falling on three syllables instead of one. Thus in the Vasu Charitra.

సీ। పవమానమాణవ * ప్లవమానకైరవ
చ్యవమాన రజము వైనంటదివురు

Another is త్రి ప్రాస, thus in the Mágha Puráná, composed by Buchaya Sastry, one of my instructors in this language.

క। క్రీడించుచుమధురంబుగ
ఁబాడించుచువివిధగతులఁబల్కాలునుదీ
నాడించుచుమన్మథునని
నోడించుచుజోడుగూడియుండెదవెపుడున్

Another is named షష్ఠ్యంత, or verses containing many verses in the Sanscrit sixth case (see § 152) as in the Raghava Pandavíyam.

క । దశముఖధ్వంసునకున్
చక్షుశ్శ్రవదనలకుముదసఖహంసునకున్

Another is the నిరోష్ఠ్య, or verses admitting no letters that let the lips close. Another, the ముక్తపదగ్రస్తం consists in commencing each line with the closing word of the line preceding.

There are many more refinements equally needless to all but professed poets.

APPENDIX.

Remarks on the technical terms used in Prosody, &c. &c.

136 The prosodial terms used in India are in some respects similar to those taught in Europe: yet every one of these is used in a new sense; which presents a peculiar difficulty to the beginner. The mark for short, also is (ǀ), while that for long is formed of two shorts united below; and is therefore (◡) exactly similar to our mark for short.[f]

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[f] In reply to a query on this subject, the learned Rádha Cánta Deb, of Calcutta, author of the great Sanscrit Lexicon now printing, (see preface to Wilson's Sanscrit Dictionary, p. xxxviii) had the kindness to inform me, that in Devanagari and Bengali, as well as in Telugu, the mark (ǀ) is laghu: while the guru, in Devanagari resembles the Persian (ء) hamza, and in Bengali is very similar to the number *six* in that language. It would appear from the Abbé Dubois' work (chapter on poetry) that the Tamils use (ǀ) for long, and (◡) for short. Should this be correct, the opposite use is remarkable. It would seem that no such marks are known in Arabic, wherein (Gladwin's Persian Prosody, p. 77, edit. 1801) the names of the feet are expressed by various forms of the فعل fa-il: thus the bacchic (Y) is expressed by فعولن fā-ūlūn and the cretic (R) by فاعلن fā-ŭlān. Eight feet only are ever used, and these would on the Sanscrit principle be denominated Y, R, YG, TG, JV, SV, BG (not TG as erroneously represented in Gladwin) and ML. I mention this principally with a view to point out the decided superiority, in brevity, of the Sanscrit system over *all* others. Difficult as these Arabic forms are, to recollect, surely those in Latin and Greek

This discrepancy has induced me to exclude the prosodial marks from the present volume. They are the less necessary in Telugu, because the quantity of no syllable is ever doubtful: the eye at once perceiving it. 137

The following terms are in use. 138

గణము signifies what we term "a foot," thus తగణము is "the foot T"; that is, an antibacchic. It also signifies "metre" (as గణముగపడదు, the metre is doubtful):—it literally means a *tribe* or *class*.

పాదము (*lit.* a foot) signifies a *line* of verse: which as I have shewn may often be divided at the rhyme so as to form a couplet or triplet. Four పాదములు form one పద్యము or stanza.

అక్షరము (letter) signifies a syllable.

వ్రాలు (writings) signify *letters*.

గణముకట్టు (from కట్టు to bind or connect) signifies to scan.

The యతి rhyme, (or, in Sanscrit, the harmonic pause, denominated in Latin cæsura) is also known by the following nine names: విరతి; విశ్రాంతి; విశ్రమ; విశ్రాము; శ్రాంతి; విరమణ; విరమ; విరామ, and వళి. 139

వచనము or గద్య is prose inserted between padyams, or at the close of a canto. It is subject to no rules of Prosody.

వృత్తము any metre, that is, form of verse.

జాతివృత్తము a fixed or uniform metre.

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prosody are yet more so; and early acquaintance alone makes us consider them easy. The mention of Arabic leads me to suggest the possibility that the Hebrew metre, which has occasioned so many discussions may possibly be similar to the Sloca, (sect. 99), a metre which in the opening of the Rámáyan'a is described as the most ancient of all forms of verse (see § 147). It is certain that several verses in the Pentateuch agree with this metre. See Bp. Stock's comment on his Edition and Translation of Isaiah.

Of these there are 26 : those of greater length, such as the Layagrahi; are named ఉద్ధురమాల.

ఉపజాతి, a variable or changing metre, such as the Sísa, &c.ε

ప్రస్తారము (i. e. source) signifies the Table of eight feet of three syllables given in the first rule.

పాదపూరకము a syllable or word inserted to make the metre complete.

గురువు (*lit.* heavy letter) is a long syllable.

లఘువు (*lit.* a light letter) is a short.

మాత్రము (an instant) is sometimes used in the variable metres instead of the word లఘువు. Hence some English writers have interpreted it by the literal meaning, instant : which certainly confuses the learner.

140 Thus guru, a prosodial long, is distinct from dírgha, a long vowel by nature ; for in యుక్కడ the first syllable యు is not dírgha, yet it is guru by position, being followed by two consonants : in the same manner, హ్రస్వ hraswa, a short vowel, is in prosody distinguished from లఘువు : for in యుక్కడ, the first vowel, though by nature హ్రస్వ is not లఘువు, but long by position.

141 The terms *before* (ముందు) and *after* (వెనక, or కిందటి) bear opposite senses in the two languages. For in the word నాగలి, a plough, గ being the middle letter or syllable, the initial నా which we should consider the letter *before* it, is termed కిందటియక్షరము the *following* syllable and లి is ముందటియక్షరము the *preceding* letter which we should certainly consider as the *following* letter. The words దాపల and వలపల (inper and outer, or left hand and right hand) signify *preceding* and following :

ε Innate and Cognate nearly answer to Jati and Upajati.

thus in the word అందరు, the anuswara is termed దకారము నకుదాపల సున్న that is the sunna on the left hand of ద.

The sunna is absurdly inserted in all common manuscript before double m, and n. Thus తమ్ముడు and అన్న are written తంమ్ముడు and అంన్న. Transcribers are also very prone to another error, that of doubling consonants unnecessarily, so as to render the sound harsh. Thus కోఁదర, పూర్వం and యుంక are written కోఁద్దర, పూర్వ్వం, and యుంక్క. The half sunna (ᶜ) they either omit or write the whole anuswara instead. 142

Some authors arrange the Prastára in the following form. 143

M	∪ ∪ ∪	N	I I I
B	∪ I I	Y	I ∪ ∪
J	I ∪ I	R	∪ I ∪
S	I I ∪	T	∪ ∪ I

Here a line of three longs being written, one long is placed below the first, another lower, under the second, and one in the lowest line under the third. The void spaces are then filled up with shorts, and a similar table (mutatis mutandis) is placed below the tribrach. Thus the order of the feet is changed without any real advantage. I mention this and some other refinements, that the student may at once see their futility.

All native authors, and Mr. Colebrooke and Mr. Yates after their 144
example, give tables of metres, wherein those are classed together which are equally long in the line. Thus the Sardúla and Tarala (§ 23 and 26) are classed under the nineteenth ఛందము or system of prosody, each of them having that number of syllables in the single line: for a similar

reason the Mattébha and Utpala-mala (§ 22 and 17) are classed under the 20th chhanda: Each of these chhandams is distinguished by some name, which the learner will find wholly needless: and I therefore omit them. They are named Ucta, Atyucta, Madhyama,[h] and so forth.

145 The fixed number of syllables included in a chhandam may of course be arranged in very numerous modes: thus Bhímana gives five metres, that, having nineteen syllables in the line, are classed under the nineteenth chhandam: Mr. Yates gives the same number; Mr. Colebrooke, thirteen: while some Telugu prosodians describe a still greater variety. All native authors likewise give arithmetical rules for computing the number of metres in which a given number of syllables may be arranged: that is, the number of sorts of verse producible within a certain limit: thus Bhímana defines only five verses of nineteen syllables, (and of these only *two* are in use) yet he asserts that 1,048,576 metres are producible with that number. This absurdity is greatly valued by the learned, and all prosodians insist upon it, without however explaining the principle,[i] which is simply this: take the sum, (plus *one)* of a geometrical series of numbers to the extent of the given chhandam, and this shews the number of changes. Thus in the eighth system, there may be 256 metres produced: because

$$\overset{1}{1} + \overset{2}{2} + \overset{3}{4} + \overset{4}{8} + \overset{5}{16} + \overset{6}{32} + \overset{7}{64} + \overset{8}{128} + 1 = 256$$

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h Madhyama signifying "the third" because the middle finger is the third from the thumb. See Wilson's Dictionary.—This explains the Sardúla verse quoted in § 23. Some of the Chhandams are named after the 7 horses of Surya.

i Mr. Colebrooke also gives the result of these calculations, which he leaves unexplained. He shews that the idea is very ancient.

Thus in the twenty-six chhandams, we are assured that 134,217,726 metres may be produced; while the authors that assert this cannot prove that more than 120 metres have been even devised, or that so many as twenty-five of these are in common use. 146

The following verse contains the rule for forming Chandra feet. 147

ఇంద్రగణములందుచంద్రులబయులాడె
పైనగురువువేసిగానిలఘువు
మగణయుగణముందుమట్టుకుగురువురా
కుందయుండచెల్లుకొదువలకును

Those who are ignorant of the real use of the Chandra feet, imagine that they were intended for the scansion of prose alone; the mistake is proved by attempting such scansion, on which we shall find all sorts of feet confused, and that the application of the Chandra rules is impossible. Elegant and harmonious prose in any language is fully as difficult to compose, as verse; but it can never be subjected to rules for scansion. All Telugu and Sanscrit prose (గద్య) is merely a chant.

The rule given in the Telugu prosodians is less convenient to recollect. "Write a column of the eight feet, and under that a second; add a fourth column of eight longs to the first, and of eight shorts to the second: strike off the top pair, and prefix a short to all which begin with a short." The reader will perceive that the easy rule given in section 52 gives exactly the same result.

There are two desiderata in elegant composition in this language; one 148

is, a certain rule for the insertion or exclusion of the *Artha-bindu* or semi-nasal, which appears in పిఁడు, వాఁడు and other words: the other is, a fixed rule for the use of the two letters R (ర and ఱ) in orthography. Criticks declare these to be so entirely dissonant that in yati or prása they cannot even rhyme together: yet after long examination I find that the best Telugu scholars living declare the variation imperceptible: one of these is the learned Advaita Bramhaya, Pandit, in the Zillah Court of Masulipatam, who has compiled a work on this subject, wherein the correct orthography of more than three thousand words is decided by citations from the Maha Bharata and other works. In a letter to me on the subject, that distinguished scholar remarks that one point only is indisputable; viz. that wherever double r occurs, the word is Telugu, not Sanscrit, and spelled with ఱ్ఱ not ర్ర, the latter of which forms is unallowable.[k] Regarding them the letter (్ర) subscribed to the initials of several Telugu words, (as తోవ, కొత్త, పత్తి, పొద్దు likewise spelt త్రోవ, క్రొత్త, ప్రత్తి, and ప్రొద్దు), he remarks that it is generally inelegant to omit the ్ర; that a few words never admit it, and some are never used without it. It is never added, I believe, to any but the following eight letters in Telugu, క, గ, త, ద, ప, బ, మ, వ; in Sanscrit words however, it is added to nearly all the consonants.

149 In section 7 I have mentioned pluta. Though very obscurely described in the native works on prosody, this term merely signifies the grave accent,

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[k] The letter ఱ is wholly obsolete, excepting in poems: and even in these none of the common manuscripts exhibit it. There is perhaps no practical utility in reviving the use of this letter.

whereby a syllable is occasionally lengthened, to denote either emphasis, question, or doubt. Thus in the Das'avatâra Charitra (VII, 155) Ahalya says to Indra, (for ఏలు ఐ).

తే ॥ ఇందుకో'డబడినన్నే'లుహో! సురేంద్ర.

The native treatises describe four degrees of length; these are, crying from afar, weeping, singing, and the exclamation of doubt: but in scansion no such distinctions are required; the pluta being always a single long syllable.

The various yati rhymes have been divided into classes, designated by various names, and formed into a verse which I subjoin, with its signification. The poet has contrived throughout to use the words in a double sense, so that while each line contains the name of a rule, and an instance of it, the whole expresses the praises of his god.

As connected with such fancies I will just mention that the Telugus, who value every thing in proportion to its intricacy, have a number of poems (worthless in themselves) composed in the shapes of weapons, birds, trees, serpents and other figures. None of these idle contrivances are found in the works of the greater poets. These are termed బంధ కవిత్వము.

సీ ॥ 1 అబ్జగర్భశివస్వ * రాఢ్యపూజ్యపదాబ్జ	1 Swara. 150
2 కమలాతునకౌనివ * గణప్రసన్న	2 Varga
3 వైభవాఖండదే * వాదిదేవకృపాబ్ధి	3 Akhanda
4 యఖిలదిక్పాలక * ప్రాదినిలయ	4 Prádi

5 సుతమందహాసబి * ందుయుతాననాంభోజ	5 Bindu (బిందు)
6 యుతిదయాప్లుతనిజా * త్మామహాత్మ	6 Pluta
7 స్వచ్ఛపౌరుషకీర్తి * సంయుక్తసంచార	7 Sanyucta
8 మహిమనెక్కటియైన * మాన్యచరిత	8 Occati
తె॥ 9 పోల్పనీపోల్కికేదైవ * ములునుగలరె	9 Póliké
10 సరసగుణపాత్రభక్తరం * జనచరిత్ర	10 Sarasa
ప్రాసనిర్భిన్నచండతరాసురేంద్ర	Prása.
యఖిలయతిగణ్యశ్రీరామయఘువిరామ	

క॥ స్వరవర్గాఖండప్రా
ద్యరుబిందుప్లుతములనఁబ్రయుక్తాక్షరముల్
బరువడినెక్కటిపోలిక
సరసలునావళ్లుపదియుజనునీధాత్రిన్

Summary of names.

Each line in this verse gives the name of a species of yati, and likewise ingeniously exemplifies it. Thus in the first line (the metre being the Sisa) the third foot rhymes to the initial because అ and ఆ are similar (swara) vowels; this, as the line expresses, is termed "Swara" yati: 2. "Varga" yati, is the rhyme of two letters in the same Varga, (see § 122) as క and గ. 3. In which the consonant being undivided (అఖండ) from the vowel, its similarity is sufficient to make the rhyme, though the vowel is not exact. Thus here V and V rhyme, though their vowels, ై ai and ా à are somewhat discordant. 4. Prádi signifies "ప్ర &c." There are twenty apasargas, or Sanscrit prepositions: when these occur, the

rhyme is at pleasure on the consonant or vowel. They are, pra, para, apa, sam, anu, su, prati, api, nir, dur, adhi, ang, upa, abhi, ati, ut, ava, vi, pari, and sa. 5. Where the nasal (o bindu,) rhymes to n. 6. Pluta has been explained already in § 149. 7. Wherein one or both of the rhyming letters is (san-yuct,) conjoined to another. Thus in స్వ, s, is conjoined to v. 8. Wherein the rhyme is "occati," or *one*, that is, exactly similar. This is sometimes erroneously termed *eccati*, which gives a wrong meaning. 9. Where there is a mere *similarity* (పోలికె) not an exact resemblance, as between pô and mu. 10. A mere elegance, (sarasa) rather than exact rhyme, as between వ and జ or డ, ద, న and ణ. Finally, Prása yati, which has been explained in § 57.

While compiling these rules I have been favoured with a sight of some hymns and moral verses translated into Telugu couplets, in a metre resembling dwipada (§ 64), or, more nearly approaching to the measures used in English verse. It would however, seem expedient to adhere to the metres familiar to the natives; and which have become so because most agreeable to the genius of the language. Those who study prosody with so high an aim, will probably wish to adopt that mode which is recommended rather by a prospect of permanency than by mere facility of execution; and it is therefore to be supposed, that they will ultimately adopt the style of composition which has been approved by all those among the natives who have had opportunities of cultivating their own language. 151

There certainly are some metres which closely resemble those we use; but these being found in the works of prosodians alone, not in the poets, it appears unnecessary to define them here.

152 To give an idea of the present state of the Telugu books, I will here subjoin a passage from the Maha Bharata, followed by one from the Bhagavata; in the former of these I will give the variations that occur in ten different copies.

Maha Bharata, book 2 (Sabha Parva), part 2, verse 155–168.

సభాపర్వం - - ఆ౨॥ పద్యం ౧౫౫ మొదలుకొని ౧౬౮ వఱకు.

మాడ్కిం గనుటయు
యిమ్ముగ   మ్మాడ్కి గనిన
యిమ్ముల   మ్మాడ్కి గాన్పు   మది
కం॥ నెమ్మిని] ధర్మజుఁతో జూడ [మ్మాడ్కి వలయు] నాకుధరణీశ్వరయజ్ఞం [మది

బడయుంగ   మభిహితసిద్ధిన్
యూల   వడయుగ   మవహితబుద్ధిన్   మీరిం
యు] సమస్తైశ్వర్యమ్ములు [బడయుగ] నుపాయ [మభిమతసిద్ధిన్॥ క॥ మీరిం

నిట్టి
దులకిందరు   కే   తేరగ   సూడన్   నట్టి
దరిందులకు [జను] దేరగ నేనందయుందితినిసభ [జూడన్] ధారుణి (నట్టి

వినియు
విచిత్రన   వినను   దెవ్వరిచేన్
విచిత్ర సభారచనలు [వినగ] జూడబడ [దెవ్వరికిన్॥ వ॥ అదియట్లనిననిర్మల

శశిప్రభాకారంబై
నిఖిలరత్న
వివిధరత్న
సువర్ణరత్నబులు   భాసురంబైయున్న
స్ఫటికశిలానిర్మితంబైన [సువర్ణరత్న] ప్రభా [భాసురంబైన] యూసభ

హరికులయిన
జలాశయంబను జలాశయంబనివగచి
విభవంబు వేడుకనందుకృమ్మరు]నలినహరినీల స్నిగ్ధ మణిస్తలంబుజూచి
యొప్పు]జూచుచు[కృమ్మరు]వాడహరినీసీల)బద్ధ[స్నిగ్ధ]మణిస్తలంబునందు]

త్కర్షణంబు చేశిమరినిర్మల శిలాబుద్ధి జలాంతపరిపూర్ణంబైన
పరిఘానెలా[త్కర్షణంబు]చేశినవిమల[మణిశిలాబుద్ధి]నుదకపూర్ణంబైన]

బావి
వాబి వెల్లిన నన్నునుంజూచి
భావి] సొచ్చికట్టినపుట్టంబుదడియ [ద్రెల్లిన]నన్నుంజూచి]వృకోదరుండునగి

బోధితులైన
నంతదానినెరింగి జితప్రబోధితులైన
యె [నంతదానినంతయునెరింగి]ధర్మరాజ[బోదితులైన] కింకరులునాకు

పరిధానంబులు వివృతద్వారదేశంబున కవాటబ్యంహితద్వా
[పరిధానంబు] దెచ్చియిచ్చిరిమరియు[వికృతద్వారంబున] కవాటఘటుతం

బిహితద్వారంబు
రంబని చారనెల్లకపోయి బిహితద్వారంబు సఘటితంబుగా
బని]చారనెల్లక] కవాట [ఘటితద్వారంబు] వివృతద్వారంబుగా] వగచి

చారనెల్లక ఘటిక ఘట్టిత న
[చారబోయి]తత్కవాట [స్ఫటిక] శిలా[ఘటిత] లలాటుండనైననన్ను[న

పరివృతమైయున్న
నేకవిలాససహస్ర పరివృతమైన నంతకు
నెకసహస్ర]విలాసినీ[పరివృతమైయుండి] ద్రౌపదినగియె[నంత]నకుల

యిటవిచ్చెయుమని
సహదేవులుబరతెంచియిదివాకిలి[యిటవచ్చునది]యనినన్నుంబోట్కాని

ప్రాభవంబు
ప్రాలంబంబు   బైయున్నయది
చనిరట్టిసభా [ప్రలంబంబు] నాకుహృదయశల్యం [బైనయదీ] ॥ క ॥ పెద్దలు

                                                    వినియెగ
                                                    యవియేగ
హీనతబొందిరితద్దయుహీనులుసమృద్ధిదనరిరిని యమం। బెద్దివిధి యోగ।

ప్రోద్ధతులు
స   ప్రోన్నతులు జూచి   శు
మునకును। హృద్ధ [ప్రోన్నతులు] జూచి] యెట్లుసహింతుర్ ॥ క ॥ పరమ [సు

భో   మేకొనంగ   నేనినిజే   యంత
భో] పాయంబునపర సంపద [చేకొనంగ] బడు [నేనిన రే] శ్వర [యింత] కం

బొందుగలదె
బెండుగలదె భూపాలులకున్
బైమిక్కిలిపురుషార్థం బెద్దియొందు] భూనాథులకున్ ॥ క ॥ నముచియనుదను

                          బలమదనురుర
                          బలమర్దను
శేయుచునున్న దాని బలవైరి
జుడుగ్రతపము [శేయుచున్న [వాని] భలభేది] యధర్మమునవధియించె

యమునెవ్విధినైన   నిలన్
ఘమునెవ్విధియైన   మతిన్   అల్పుదయ్యు
రిపుసంఘమునెమ్మెయినైన   మహిన్   అల్పుడైనన
[రిపువఘమునెమ్మెయినైన] జెరుపగావలయు [మధిన్] ॥ ఆ ॥ అల్పుడయ్యు

నధికుండయిపరా
ధికుడైనపరా   మాని
మనుజుడతిపరా] క్రమమునపేర్మితరతరంబపెరుగుచున్న। వాడు [మ్రాని]

మామాని
ని క్రిందిలి మమ్రాని బగర
ని] మొదల]వల్మీక[మహ్మాని]చెరుచునట్లుకదగి చెరుచు]బరులా॥ గీ॥ అహిత

యుపేక్షితంబైననల్పమున్న
వృద్ధి యుపేక్షుతంబైన నల్పజాడ్య
వృత్తి యుపేక్షుంబయయ్యుపాయజాడ్య నది
[బుద్ధి]యుపేక్షితంబగుదుజౌత్య। [మగు]మహావ్యాధియునుబోలె]

శ్రీ
శ్రీ
నదియ క్షికు నిర్మూలతాంగు శ్రీ
నదియు[సాధ్యమైయుపే]క్షితు]నిర్మూలితాత్మ। జేయు। గానపాండవ[శ్రీ

యుపేక్షుకును
యుపేక్షింప
సైపరాదుక్షుంపరాదుమనకుమ నకు నైననునపహరిప
యుపెక్షుంబుగాదు] నాకు। వ। వానినెవ్విధంబున[సైన]నపహరింప

నవలయు హృదయరోగంబు లేదనిన
వలయునట్లుగానినాడునా[హృదయతాపంబున]కుపశమనంబు[గాదనిన]

యాసుయోధనునకు
దుర్యోధనునకు] శకునియిట్లనియె॥ సీ॥ నాగరథాశ్వసన్నాహ మొనర్పక]

థములను
దములకు
యొద్దనం బేర్పద
యొద్దనంబులుదీర్ప]కుభయసైన్యవీరులక రముల వివి ధాయు]ధంబుల]
సంఘట్టికారవంబు మేర్పాటజాయకన
ననోన్య]సంఘట్టనారవంబు। లెసగంగ సంగ్రామ[మేర్పడజాయక]య

రొలిచి
డొలిచి　　　　　　　పరమహీపతుల
ఘుముల్ లొడ్డి సేనత్ర　　　ప్రతిపక్ష తతుల సంపదలు జెయించినీ
ఘుముల్] దాల్చి]మేనత్ర]ముమున]ప్రతిపక్ష]పతుల]సంపదలు నీకిచ్చెదనీ]
గడగి
గణకు
వగవంగ గా నేలయిపుడు　　　గడకునా
రీతి] వగవంగ] నెలధర్మ। రాజు ప్రీతి తోడ రావించి యతనితో। గడకు। జూడ

వెంటిపాట
మాడు　　　వెండుబోట　　　నైనతొడరి గెలువ
[మాద]గారవేంద్ర। వెండుపాట]పాండపౌన్నతి వేల్పుల। కైననప హరింప
నలవిగాదు
నలవికాదూ॥

In this passage the difficulty of printing the deviations has occasioned the omission of many; the following is the same, duly corrected.

Maha Bharata, Book 2, (the Sabha Parva).

౧౩౩ ॥ క ॥ యిమ్ముగ ధర్మజుతో జూ
దమ్మా ఽడగ వలయు, నాకు * ధరణీ ఽశ్వర య
క్షమ్మ ఽదియు సమస్తై ఽశ్వ
ర్యమ్ములు బడయుగ నుపాయ * ము ఽభిమత సిద్ధిన్,

౧౩౪ ॥ క ॥ మీర ఽందరిం ఽదులకు జను
దేరగ నేన; ంద యుంది * తిని సభ జూడన్,
ధారుణి నట్టి - విచిత్ర - స
భా - రచనలు వినగ జూడ * బడదె ఽవ్వరికిన్.

౧౪౭ ॥ వ ॥ అది యెట్ల' నిన నిర్మల-స్ఫటిక-శిలా-నిర్మితంబై శశి-ప్ర
భా-ప్రకాశంబై వివిధ-రత్న-సువర్ణ-మయ-ప్రభా-భాసురం
బైన యా-సభ-యొప్పు జూచుచు వేడుక నందు గ్రుమ్మరు-వా
డ; హరి-నీల-బద్ధ-స్నిగ్ధ-మణి-స్థలంబు జలా-'శయంబుగా
౧౪౮ వగచి' § పరిధానో-త్కర్షణంబు చేసి నిర్మల-శిలా-బుద్ధి
నుదక-ప్రపూర్ణంబైన బావి సొచ్చి కట్టిన-పుట్టంబులు దడియ
ద్రెల్లిన నన్నుం జూచి వృకోదరుండు నగియె. నంత ధర్మరాజ-
ప్రచోదితులైన కింకరులు నాకు బరిధానంబులు దెచ్చి యిచ్చి
౧౪౯ రి. § మరియు వివృత-ద్వారంబు కవాట-ఘటితంబ' ని చార
నొల్లక కవాట-ఘటిత-ద్వారంబు వివృత-ద్వారంబుగా వగచి
చూర బోయి తత్-కవాట-స్ఫటిక-శిలా-ఘట్టిత-లలాటుండనైన
నన్ను ననేక-సహస్ర-విలాసినీ-పరివృతయై యుండి, ద్రౌపది న
౧౫౦ గియె; నంత నకుల-సహదేవులు పరతెంచి' యిది వాలికి యిట
వచ్చునది యని నన్నుం దోట్కొని చనిర' ట్టి సభా-ప్రలంభంబు
నాకు హృదయ-శల్యంబై యున్నయది.

౧౫౧ ॥ క ॥ పెద్దలు హీనత బొందిరి
తద్దయు హీనులు సమృద్ధి * దనరిరి నియమం
బె' ద్ది విధి-యోగమునక' ను
హృ-ద్దర్పో'న్నతులు సూచి * యెట్లు సహింతున్;

౧౫౨ ॥ క ॥ పరమ-సుఖో-'పాయంబున
పర-సంపద చేకొనంగ * బడునే' ని నరే
శ్వర యంతకంటె మిక్కిలి
పురుషార్థం బె' ద్ది యొండు, * భూ-నాథులకున్;

౧౫౩ ॥ క ॥ నముచి యను దనుజుడు' గ్రత
పము సేయుచున్న వాని * బలమథనుడ' ధ-
ర్మమున వధియించె; రిపు-ప

క్షమునే' విధినైన జెరుప * గావల యుని 'లగ:

౧౬౪ ॥ ఆ ॥ అల్పుఁడ' య్యు మనుజు * డ' తిపరాక్రమమున
వృద్ధి తరతరంబ * పెరుగుచున్న
వాడు మ్రాని మొదలి * వల్మీక మ' మ్రాను
చెరుచునట్లు కడఁగి* చెరుచు బగర

౧౬౫ ॥ తే ॥ అహిత - వృద్ధి యుపేక్షితం * బ' గుడు జాడ్య
మ' ది మహా - వ్యాధియును బోలె* న' ది యసాధ్య
మై యుపేక్షను నిర్మూలి * తా-' త్మ జేయు
గాన పాండవ - శ్రీ యుపే * క్ష్యంబు గాదు.

౧౬౬ ॥ వ ॥ వాని నె - వ్విధంబున నై' నన' పహరింప వలయు: నట్లు గానివాడు, నా-హృదయ- తాపంబునకు' పశమనంబు గాద' నిన; యాదుర్యోధనునకు శకుని యిట్ల' నియె.

౧౬౭ ॥ సీ ॥ నాగ - రథా' శ్వ - స * న్నాహమె' నర్పక
యోద్ధనంబులు దీప్త * కు 'భయ సైన్య
వీరుల - కరముల * వివిధా' యుధంబుల
నన్యోన్య - సంఘట్ట * నా - రవంబు
లె' సగంగ సంగ్రామ * మే - ర్పడ (జేయక
నయముల్ దాల్చి యే * న 'శ్రమమున
ప్రతిపక్ష - తతుల - సం * పదలు జయించి నీ -
కి' చ్చెద వగవంగ * నేల ధర్మ -

౧౬౮ ॥ ఆ ॥ రాజు శ్రీతితోడ * రావించి యతనితో
గడగు జూదమా' డ * గారవె - ంద్ర
మొండు - పాట పొంద * వై' న్నతి వేల్పుల -
కైన నపహరింప * న' లవి గాదు.

Maha Bharata, book 2, (Sabha Parva) part 2.

(Duryôdhana relates the splendour of the palace wherein the Pâudavas resided.)

Verse 155 I desire O king *Dhritarashtra,* to game with king Dharma, to vanquish him ;---to all the sacrifices he performs I will oppose this one device.

156 When all of you returned hither, I remained there, and viewed the court : surely no one has ever beheld its equal in beauty.

157 For it is built of spotless crystal and bright as the sphere of the moon, adorned with variegated gems and gold in countless confusion, most glorious in splendour ; beholding its elegance and roaming through it with delight, (158) I came to a spot decorated with polished stones that appeared to me as a fountain ; deceived, I lifted my skirts as I stepped into that *delusive* spring, *which was in truth* framed of sparkling stone ; but beyond it was a *real* bath of water into which through this delusion I fell, and my vest was wetted ; at seeing this Vricôdara (Bhîma) laughed ; (159) but messengers appointed by king Dharma gave me a fresh robe ; then coming to a *transparent* door which was closed, I believed it open, and struck my head against it ; (160) Draupadi sitting among her maidens, laughed at me : then Nacula and Sahadêva came to me and said, This is the door, you should come this way ; they took me with them. The glory of that house grieved my heart.

161 The great are degraded ; and the base have been exalted ! What rule is this ! Ah how can I endure to behold this prosperity enjoyed by my relation ?

162 Is there any means of conquest better than that of possessing one's-self with facility of the wealth of others, O prince ? is there a noble deed greater than this ?

163 Did not Indra, *however* wrongfully, slay the Titan named Namuchi, while performing penance ? is it not then lawful to slay our enemies by any means, *right* or wrong ?

164 A base man who by resolution rises by degrees, little by little, to power ; is like the white ant hill that rises slowly round the root and destroys the tree.

165 He who despises the increase of a foe, is like him who allows an indisposition to increase to a disease ; then let not us despise the growing prosperity of the Pândavas.

166 In some mode or other must we plunder them ; by no other means can my heart gain content. He said, and thus did Sacuni reply to Duryôdhana.

167 Without placing either elephants, cars, or steeds in array with troops drawn up ; without the shouts on each side of heroes variously armed ; without any such encounter, will I easily win the heaped up wealth of my foes with the dice alone, and deliver the spoils to thee ; why then grieve ?

168 Invite Dharma Raza with kind words ; and play with him at the fatal game, O prince of the Curu race ! by no other means is it possible, even to the gods, to spoil the Pândavas of their ancient possession.

An extract from the Bhagavata which it was proposed to add, is omitted as superfluous.

NOTES.

The following remarks occurred while the work was in the press; and are arranged in the order of the paragraphs to which they refer.

On § 7. Erase three lines (from " Instances" to " verse"). 153

On § 8. The letter ర is sometimes inserted to prevent elision, as in the words పొదరిల్లు, ఝల్లురని, and ఉస్సూరనుచు.

On § 17. The syllables ము and ను ending the first and third lines of this 154
verse, are short by nature, but lengthened (see § 140) by the double consonants commencing the next lines. A word is often divided (as in Greek and Latin) between two lines of verse; as is here exemplified in విధ్వను - స్థానము.

To the specimen here adduced of the Utpala-mâla metre, the reader may 155
perhaps prefer the following, which is more harmonious and is free from such divisions of words.

B R N B B R V

ఇచ్చుట । సున్న'న । న్నగని । *యామముని । యేమ'ని । శాపమి । చ్చునో?

వచ్చిన । చేటు వ । చ్చెనని । *వామవి । లోచన । (బట్టికొం । టినే?

యిచ్చునె । అంగ కే । 'మనునె । *యాపని । (గాదని । యూరకుం । టినే?

ఖచ్చుని । వింటిజో । మనను । *బాణప । రంపర । నెం'పు । (దెంపునన్.

If he perceive me in the bower,
The hermit's wrath I dread;
If I defy his magic power
And seize the rosy maid;
My suit she may reject with scorn!
If hopeless I retire,
The cureless wounds of love to mourn,
I perish with desire!

Padma Purana, III, 19, (*Tale of Ahalya.*)

156 If the word క్రీస్తునుఁడు be substituted for బ్రాహ్మణుఁడు in page 7, it will scan equally well, and the sentiment may appear better applied. In the verse now cited, the four lines are connected by the prâsa rhyme, falling on ష్ప in the second syllable of each; while the yati syllable, which rhymes, in each line, to the beginning (of that one line) is denoted by a star. Thus in the first line యా rhymes to ఇ.

157 On § 20. The following Champaca mala occurs in the tale above alluded to, but in another poem.

NL R N B B R V
సురపతి । నట్టిచూ । చుఁదను । * ఁజూచిన । యంతన । చూపుఁద్రి । ప్పువే
మరుఁగను । షన్నాసే । యుఁగని । * మార్గ్యాగ । నవాఁగన । నట్లదీ । నుంద్రై
కరమున । మ్రొక్షవే । గనెద । * ఁగ్రమ్మర । గేల్గవ । మోడుచుఁ । నిజా
ధరమున । పంటనె । క్కఁగని । * తన్విని । చుక్కను । నెంటిపా । టునఁ

Das' Avatâra Charitra, book 7, verse 85.

She gaz'd on him until his eye
Met her's——then sudden turn'd;
His wink with sidelong glance would spy
As if she nought discern'd.

If he his hands despairing clasp'd,
She gently clos'd her own ;
His lip he bit——" For shame !" she cried,
When him she met alone.

Here the prása falls in each line on the letter ర ; while the stars point out the four yatis.

On § 31. In the Maha Bharata (I, iv, 31) we find an instance of the Mânini, which has yati on the 13th syllable alone ; not on the 7th, or 19th. That is, twice instead of four times in the line. 158

On § 38 and 42. In § 42, we may substitute ప్రాసమిది ; the plural form ప్రాసలివి, as well as that in § 38, ఇంద్రవజ్రల్, are evidently contrary to the received rules of grammar ; they are however, supported by the following passages in two of the most highly polished poems in the language. 159

క॥ హరిహయుతో గురుఁడీ సతి (for, హరిహయునితో)
హరిణాంకుని తాని నడకల' టుఁ దెల్పు తరిఁ.

Târa Susanca Vijayam, IV, 179.

ఉ॥ రావణ పుత్రు కంటె, నల రావణు కంటెను వాలికంటె &c.

Uttara Râmáyana, V, 86.

instead of the more grammatical forms రావణపుత్రునికంటె and రావణునికంటె.

In the preface I have not alluded to the Telugu Uttara Râmâyana ; 160
which is one of the most useful poems in the whole language. I should likewise have cautioned the student against first reading the introductory verses to the poems ; for in Telugu as well as in Persian

and Hindustani, the preface, which fills from fifty to six hundred lines, is always very intricate; though the body of the work is easy even to a beginner in the poetical language.

161 On § 45. The Bhâscara vilasita may be more easily thus defined: the line is divided by the yati into two portions; each of which has four feet equal to a dactyl: viz. B NL B GG*B NL NL GG.

162 On § 47. Instead of the last two lines, read—

Besides, some metres are merely the double of others; thus the Sankhanâri metre, doubled, forms the Bhujanga-prayâta; and the Pramânica is one half of the Panchachâmara. In the same manner the Manamayûra is precisely similar in the feet to the Layagrahi; excepting that a spondee stands in the fourth as well as in the eighth place; this species of verse, with some others equally rare, appears in the Strî Parvam, or eleventh book of the Maha Bharata, in which the poet has used nearly every desirable metre in the language.

163 On § 48. The variable metres were, I conceive, invented to facilitate composition; even dictionaries of the language have been written in them; such works requiring much greater liberty than the uniform metres would allow. I have never met with any explanation of the reasons for which the feet M and Y have been rejected from the Indra feet. Regarding such Indra feet as begin with two shorts, the learner will observe, that if these two were united into one long, the foot would be equal to the one above it. Thus we may consider the Indra feet to be R, T, and B: and the same repeated, but with the initial long divided. Thus in the Surya feet, N differs from H only in this respect.

On § 58. The second line of this verse should be thus printed. 164

యాక । సంబు । జూడ । * నతిక । యుల్లై.

On § 51. It would perhaps be better to mark the Surya feet with small 165
italic letters, to distinguish them from Indras.

On § 63. The following is the popular rule for the Sîsa verse; it was 166
composed by Bhîmana; and is in the A'ṭaveladi metre.

ఇంద్రులారుమీద * యినగణంబులు రెండు
పాదపాదమునకు * బరగు సీస
మా' టవెల దియైన * తేటగీతియు నైన
యిందులోని యొకటి * యెత్తుగీతి.

That is,

Indras sex, solesque gemellos, Sîsa requirit.

The definition I have given (in § 60) is I hope more clearly intelligible than this one.

On § 64. Read, The Dwipada is the easiest of all the changing metres, &c. 167

On § 66. Two of the fixed metres are similar to the Utsaha; one of these 168
is the Hamsa Yâna, also called Châru vritta; thus in Vémana (4H*3H, G).

కంజ । యోని । నెత్తి । కూలి । * కైవె । లుంకు । జక్కి । గా

" *The head of Bramha is in the hand of Siva.*"

The other variety (NHNH*NHR) occurs at the close of the first chapter of the Hamsa Vimsati, and is there called Cala Hams' ôtsaha; the poet addresses Rama, as

" కలుష । దూర । భయవి । దూర । * కమల । సార । లోచనా "

" *Him that is devoid of sin, far from fear, with eyes like lilies.*"

169 On § 74. The feet used in the Chandra verses may be recollected by the aid of this verse; which I hope is more intelligible than the form given in the old works on prosody.

ఆ। ఇంద్రగణము లందు * చంద్రులు బయలాడె
పైనగురువు వేసి * గాని లఘువు
మగణయగణమందు * మట్టుకు గురువురా
కుండ యుండ చెల్లు * కొదు వలకును.

On § 92. See § 117.

170 On § 100. Excepting in the Arya metre the last syllable of every Sanscrit line is long or short at pleasure, though the rule requires (as in the Greek hexameter) that the final must be long. This liberty is not allowed in Telugu. As the student may prefer rules written in Sanscrit, the following have been selected as exemplifying the most usual metres, mentioned in this place.

171 Sardûla;—a verse in the Gîta Govinda of the celebrated Jaya Dêva, a work translated by Sir W. Jones in the Asiatic Researches: that version however, I have not at hand.

M S J S T T G
ఆవాసో। విపినా। యతేప్రి। యసఖీ। * మాలాపి। జాలాయ। తే;
తాపోపి। శ్వసితే। నదావ। దహన। * జ్వాలాక। లాపాయ। తే
సాపిత్వ। ద్విరహే। ణహంత। హరిణీ। * రూపాయ। తేహాక। థం
కందర్పో। పియమా। యతేవి। రచయన్। * శార్దూల। విక్రీడి। తం

"Her dwelling is like a forest wild, the assembly of her companions is as a net: her warm sighs are like the flames of the forest fire: through thy absence is she like a lone antelope-hind: alas *Cupid, fierce as Yama, pursues her with the menaces of a tiger.*"

This forms part of a description of Râdha, the beloved mistress of Crishna, who had sent a messenger to inform him regarding her. The last line, (translated in italicks) contains the name of the metre.

The Sragdhara, a specimen taken from the work that is cited by Mr. Yates, who has not printed it quite correctly. 172

వ్యాకోచేందీవరాభా * కనకకపిలస
త్పీతవాసాస్సుహాసా
బర్హైరుచ్చంద్రకాంతై* ర్వలయితచికురా
చారుకర్ణావతంసా
అంసవ్యాసక్తవంశ * ధ్వనిముఖితజగ
ద్వల్లవీభిర్లసంతీ
మూర్తిర్గోపస్యవిష్ణో * రవతుజగతివః
స్రగ్ధరాహారహారా

" Adorned with a pearly garland, fair as the blooming lotus, clothed in golden tinted vests, decked in the tresses with a peacock's plume, and wearing splendid gems in his ears, delighting in the rustic maidens, and charming the world with the notes of his inclined flute ;—may Crishna, thus resplendent, be thy protector !"

Here also, the last line contains the name of the metre. I do not mean to make Mr. Yates responsible for the translations here given of this specimen and those which follow.

The Manini (see § 31) is also denominated Madira ; and is exemplified in the following line cited by Mr. Yates : Mr. Colebrooke does not mention this metre, which some authors name Mudita. 173

మాధవ। మాసివి। కస్వర। కేసర। * పుష్పల। సన్మది। రాముది। తా

"The bee, delighting in the sweet juices of the pârijâta buds, blooming in the spring."

174 The Mâlini (see § 32).

ధృతమధురిపులీలా * మాలినీపాతురాధా

"May Râdha shield thee, who wore as a *garland* the love of Crishna."

175 The Toṭaca (see § 36).

ముదితో। టకలే। రపవే। తుమఘం

"Happy be thou O Crishna who joyest in dispelling the sin of this iron age."

176 The Bhujanga Prayâta (see § 34).

భుజంగ। ప్రయాతం। ద్రుతంసా। గరాయా

"Rapid is the course of the serpent to the ocean."

177 On § 104. Sanscrit metres having from ten to thirteen syllables in the first line, often alter or add a syllable in the alternate lines, with a slight variation in the metre; which is therefore denominated Upajati, and Swasthana; this we have seen exemplified in the Indra vajra and Pushpitágra. See note, p. 45. No such mixtures are allowable in Telugu.

178 On § 118. The Vaitalíya in Sanscrit and the Ragadas[a] in Telugu (sect. 75) may be compared to the tragic metres in Greek, or those used by Plautus and Phœdrus; wherein the poet is allowed a license that

[a] The Telugu Kírtanas, &c. (see § 86) are still more irregular, and can only be compared to our church anthems and chants, or to the Greek dithyrambicks: some that have rhyme resemble catches and glees.

renders it almost impossible to discover the strict rule of the verse, though the principle of the rhythm is clear.

Some metres even in the Sanscrit Maha Bharata are left undefined in the treatises on prosody to which I have had access : the following metres likewise are not satisfactorily explained.

అథ చేదవధిః ప్రతీక్షతే
కథమావిష్కృతజిహ్మవృత్తినా
ధృతరాష్ట్రసుతేన సుత్యజా
శ్చిరమాసాద్యనరేంద్రసంపదః

Bhâravî.

అధరే వినివేశ్యవంశనాళం
వివరాణ్యస్యసలీలమంగుళీభిః
ముహురంతరయన్ ముహుర్వివృణ్వన్
మధురం గాయతిమాధవో వనాంతే

Lîlá Suculu.

The first and fifth chapters of the present work, with the notes belonging to them, include all that will be required by those who wish to read the Sanscrit prosody to the exclusion of the Telugu system. As some have imagined that there is little difference between these two, I will here point out the peculiarities of the Telugu prosody. 179

1. All Telugu verse requires rhyme, of which Sanscrit poetry is independent. Yet one species of rhyme (see index in అంత్యనియమం) is allowed in Sanscrit, which is seldom used in Telugu : in this the terminations of the couplets harmonize, as is the practise in English. 180

2. The whole system of Indra, Surya and Chandra metres is 181

peculiar to Telugu: this ingenious invention, which perhaps, is paralleled in no other language in its full extent, allows a peculiar liberty of expression. There are many words in Latin and Greek, and even in English, which we may observe that a poet often is obliged, by the metre he uses, to reject: and in the same manner, the Telugu writers often find a word inadmissible in their uniform metres, which enter with ease into those which are variable. I admit that the Sanscrit sloca, or heroic verse, and the Vaitâlîya, have a greater license; to this, however, a liberty within well defined bounds is certainly preferable; for it affords a satisfactory standard of accuracy; while a greater degree of freedom often leaves us in doubt as to the correctness of the text we happen to peruse.

182 On § 119. Bhîmana, or rather his son Mallaya Rêça (who composed his work under his father's name,) states that "verses of less than ten syllables in length have no yati." But in truth, no metres are in use which have the line so short. As this author, and all others who follow the Sanscrit system, proceed numerically, they require the student to begin by learning metres of one, two, and three syllables in length; while it is notorious that no such are ever met with (see § 144-146). To fill up these classes the prosodians have had recourse to dividing known metres into halves: (as is explained in the note on § 47), and then inventing new names for the verses so produced. The mode of classing the metres in pairs (see § 13) is not, I believe, given in any native treatise: it must have been rejected with other conveniences, merely because it made the art more easily attainable than its professors desired. If, after perusing the present volume, the advanced student should refer (as I trust some will) to the native

prosodians, among whom the Sulacshana Saram and Appa Caviyam alone deserve his attention, he will perhaps be surprised at the mysterious intricacy in which the plainest subjects are involved; and will eventually perceive that several parts of the present work are entirely original.

On § 120. Some of the best poets allow a liberty in prása with regard to 183
ల and న which they combine with ళ and ణ: thus in the Bhascara Râmayâna, (మహాస్రగ్ధరావృత్తం, v. § 28).

అనిన్ వీరాగ్రగణ్యం * దహమహమికతా
నాప్తవర్గంబుగొల్వన్
రణితేభస్యందనాశ్వ * ప్రకటితబలులై
పౌరకాంతాజనంబుల్
తనమౌళిన్ సేసజల్లన్ * తరుచుగమాగధుల్
దండదిన్ ప్రస్తుతింపన్
చనియెన్ ప్రద్యోతుమీదం * సమరహితమహా
స్రగ్ధరాడంబరుండై

" He said; the noble hero, relying on himself alone, honoured by the host of his allies, strengthened with the array of elephants, cars and steeds, while the damsels of the city showered benedictions on his head, and bards innumerable sung his praises;—thus went he against Pradyoti, adorned with long garlands appropriate to war."

Here it will be observed that the last line contains the name of the metre, and may therefore be committed to memory.

In the Dwipada metre, prása-yati is not used by Ranga Nâtha or 184
any other elegant author, while vulgar writers, as the composer of the Telugu Baswa Purana, frequently admit it, with other inelegan-

cies. It may be compared to the English or Greek heroic metre, in this respect, that while some entire poems are written in it, it is inadmissible in those which employ any other species of verse. Thus there are no heroic couplets in Byron's Giaour, nor any varying stanzas in his Corsair. While all other Telugu poems are divided into âswâsas (or cantos) compositions in (Dwipada) couplets are not so discriminated. Long compositions, as the Râmâyana, should therefore, I think, be divided into sections corresponding in number and title to those of the Sanscrit original.

185 On § 122. Perhaps the silence of the criticks regarding the Telugu Bhagavata arises from another cause: those grammarians lived in remote times, while the Bhagavata is known to have been translated in modern days. The total want of chronological æras in Telugu works renders it impossible to fix the æra of any work with certainty. See the next note.

186 On § 126. The discrepancy between the two letters R is, I believe, disregarded by all modern Telugu poets;[b] who may fairly justify themselves by the high example of Pôtu Râzu, the writer of the Bhagavata. The difference is, I imagine, of very small consequence, and may be compared to that between the spelling used by Dr. Johnson and that of the present day in the words *intercessour, behaviour, governour, emperour;* these we now write without the penultimate u, which however, we retain at pleasure in a few other words, as *favour, honour, honourable,* &c. Yet, like the niceties of the accents, aspirates, and digamma in Greek, perhaps the distinction between these two letters may ultimately be again ascertained. Possibly the ఱ was in old

[b] Some who are more scrupulous, always avoid these rhymes.

times slightly roughened, as is the case in Hindustani, where the hard and soft r are distinct; the two cases are very analogous; for, as pure Hindee words admit both species of r, while Persian derivatives used in the language, have the soft sound alone; so we find that pure Telugu words admit both, while Sanscrit derivatives never admit the ఱ. As many Hindustani words are discriminated by this dissonance alone, and as several Greek words are known from one another by the accent only, so there are Telugu words which spelt with ర have one meaning, but have another if written with ఱ. Thus

పరుపు signifies	much,	but పఱుపు	is a bed.
తరుచు	to churn	తఱుచు	thick.
పెర	a bee hive	పెఱ	other, strange.
పేరు	a name	పేఱు	close set.
పెరుగు	curd	పెఱుగు	to grow.
వేరు	a root	వేఱు	different.

As some words are spelt with either at pleasure, in a dictionary these letters should be classed together. Thus మరి, and some others are written with ర and with ఱ.

By the aid of prosody, and a careful perusal of the poets in correct 187
copies, the student will acquire a knowledge of Telugu orthography which can be attained by no other method; and without such a knowledge he will perpetually be at a loss in searching for words in the dictionary. For instance; in the colloquial pronunciation the broad vowel ê generally becomes yâ; Thus చేత by, పేద poor, మేడ a house, నేరము a fault, &c. are pronounced చ్యాత, ప్యాద, మ్యాడ, and న్యారము; a corruption which becomes evident when

the ignorance of a copyist places such words in the *yati* place, so as to make *a* rhyme to *e* (see 125 and 131). By a similar vulgarity we find, in all common manuscripts of the poets as well as in ordinary correspondence, the vowel *e* substituted for *a* in such Sanscrit words as చమత్కారం, చతుర్థి, చలనం, whereby the initial short vowel becomes long; the short sound of *e* not existing in Sanscrit. It will be allowed that an acquaintance with prosody must in such cases be of use to us; as we shall often be at a loss in a dictionary unless we adopt such a standard for correcting common pronunciation.

188 Yet even with its assistance some difficulties will remain: of these the principal one will be found to be the change of initial consonants, whether caused by the semi-nasal (అర్ధబిందువు); or by any other means regarding this it will perhaps be impossible to ascertain a satisfactory rule. The difficulties of deciding on the insertion or exclusion of the nasal are hardly noticed by the old Telugu grammarians; and I have sometimes thonght that they avoided the subject on account of its intricacy. The initials క, చ, ట, త, ప, (in particular places) into గ, స, డ, ద, and వ; sometimes because following this nasal and sometimes by other rules: one example will suffice;

శా। దానిఁ గన్గొని పెద్దతల్లి గనుకఁ &c. *Vishnu Purana*, 2, 87.

here కనుఁగొని becomes గనుఁగొని and కనుకఁ, గనుకఁ. This change leaves the learner at a loss whether to look for the words under k or g. This difficulty may eventually be removed by classing the commutable letters together, as u and v have long been mingled in the English dictionary. We find however, that some words are never subject to this change; as for instance పెద్ద and తల్లి in the line now cited. I am not aware that this inconsistency is noticed in any grammar. The doubt regarding the ఁ (noticed in § 148) is equally perplexing.

As connected with this subject I will here explain what appears to be the most convenient and accurate mode of expressing the Sanscrit and Telugu alphabets in English letters. It is in fact borrowed, with slight alterations, from those of Sir William Jones, given in the opening of the Asiatic Researches, and of Dr. Wilkins as explained in his Sanscrit Grammar.[c] 189

Vowels a â i î u û *ri rî lri lrî*; e ê ai o ô au m h;——Consonants c or k kh g gh ng; ch or ç chh j or z jh ng; ṭ ṭh ḍ ḍh ṇ; t th d dh n p ph b bh m; y r l ḷ v sh ṣ s h.

Before a, o, u, క is written c, but before e, i, y, it is k. Thus కోకిల a nightingale is written Côkila. The letter z will express the soft sound of జ; and the *cedilla* used in French and Spanish to give c the sibilant sound, will very conveniently express the soft sound of చ; thus చాలు, పచ్చ, హెచ్చు will be very easily expressed by çâlu, paçça and heççu. The prosodial marks for long and short sometimes lead to inconsistency; for in such words as vrĭddhi, increase, and prŏddu, time, the vowel, though short by nature is long by position: not to mention the additional inconvenience that we use the same two prosodial marks as the Telugus, but sometimes with opposite significations. The following two lines, for instance, are thus accented in the Encyclopœdia Britannica (Article Poetry).

"Shē āll nīght lōng hĕr ámŏrŏus des'cănt súng.
Up to thĕ fiĕry cóncăve tow'ĕring high
Thrōws hĭs stēēp flīght ĭn mány̆ ăn áĭry whīrl."

c The systems of Gilchrist, Ward and Yates, using the Bengal pronunciation, will not suit the Telugu sounds. Italicks may be used for the hard consonants if preferred.

190 An instance of rhyming terminations in Sanscrit verse has been given in section 38. The following instance in Telugu verse occurs in the Dwipada Râmâyana.

ద్వి । వసుమతి గన్పింప వార్ధులుఁ గలఁగ
దిశలనెల్లఁ ందు ప్రతిధ్వనుల్ చెలఁగ
బిట్టుల్రి భూతముల్ బెదరఁగఁ ట్టల్రి
దట్టించి సింహ - నాదము చేసి పల్రై

Here the poet uses *six* rhyming syllables in each couplet, besides the two prásas: while the commonest verses, such as the Śârdûla, require eight rhymes in each verse besides four prásas, and some, as the Manini (§ 31) have a liberty of using *sixteen* yati rhymes in four lines, (and prásas besides) few poets would superadd the difficulty of using final rhymes. When such are used we often find the same word reiterated, as is allowed in Persian verse. Thus in Vemana, the four lines in one verse close with the word సుమ్మి, verily.

191 It has been noticed that *poetical license* is in Telugu confined within very narrow limits: it occasionally however, breaks through the rules of rhyme, orthography, and even grammar, as may be thus exemplified.

192 First, in rhyme. In the following verse, which is very generally known, the poet has used a prása evidently false.

శ్రీ రామ రామ యనుచును
యేమానవుఁడాయెనేని, యేర్పడ మదిలో
నా రామవిభునిఁదలచిన
వా రాసులు దుల్లి నట్లు కర్మముదుల్లున్.

It has been noticed in Section 132, that an initial vowel cannot properly rhyme to one not initial. This is denominated Akhanda yati (see Section 150) and though discountenanced by all the old poets, is very common in modern writers, and a few instances occur even in the Bhagavata. 193

The following instance occurs in the Hamsa Vimsati,[d] (Chanpacamala).

—————— కొత్త విరి
*గుత్తి చమంగ వలి' ంపు నింప పో-
-ల్పలరు లతా లతాంగులను
*ఁబాయుట తెట్లగు పల్లవాళికిన్ (*Book* 5, 259.)

Here the initial vowel a, in *polp'alaru* is allowed to rhyme to *bayu*, which commences with a consonant; an inelegance similar to that of placing the cæsura in English verse on a wrong syllable, as in these lines in Milton.

" Shoots invi | sible virtue even to the deep." P. L. 3, 586.
" Submitting to what seem'd reme | diless." 9, 919.
" Burnt after them to the bottom | -less pit." 6, 866.

Also in Latin verse; in Horace.

" Nunc illud tan | tum quæ | ram, meritone tibi | fit. 1 Sa. 4, 64.
" Jupiter exclamat simul atque au | divit: at in se." 1 Sa. 2, 18.
" Non incendia Car | thaginis impiæ." 4 Car. 8, 17.

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d While the present sheet is going through the press my assistants have completed a critically exact copy of this very useful work, by comparing the various readings in five manuscripts. The Telugu Pancha Tantram and Suca Saptati are also works peculiarly profitable to those who study the language, and will I hope be one day printed from the copies now preparing.

It is evident that these flaws are imperceptible unless the ear is thoroughly practised in the harmony of the metre.

194 Second, in orthography; the word మొగ్గ, a bud, is in the following line spelt with a single g for the sake of metre:

సీ। ముత్యంపు సరులను * మొగయు తీగెయుఁ బెట్టి

(*Vishnu Purana*, VI. 12 *Tale of Târa.*)

and in the same poem (I. 157) the word తెప్ప *teppa*, a float, is spelt in an Utpala mâla verse తేప *têpa* which signifies a time.

——————————సం-

తాపము లెల్లఁ బుచ్చి, విధి

* తంబున సంపదలిచ్చి, భక్తులం

దేపయుఁ బోలె దుఃఖ - జల

* ధిఁ బడకుండఁగ &c.

The principle on which this change is made, is explained in Section 93. In the following verse in the eighth book of the Maha Bhârata[e] by a similar license ఎచ్చట is written for ఎచట.

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[e] The Maha Bhârata is divided into eighteen Parvas, or Books, each of which is cited by its title, (as the Iliads are by certain letters) not its number. The following are the names of the eighteen parts, together with the number of cantos or chapters (âswâsas) into which they are divided in the Telugu translation. The whole amounts to 23,000 stanzas of four lines in each.

I	A'di Parvam	8	VII	Drôna	5
II	Sabha	2	VIII	Carna	3
III	Aranya, or Vana	7	IX	Salya	2
IV	Virâta	5	X	Sauptica	2
V	Udyôga	4	XI	Strî Parvam	2
VI	Bhîshma	3	XII	Sânti	6

క. నీ చెప్పెడు మెయి జూడగ
నీచత వాటిల్లె మన యనీకమునకు; ఁదా-
-రే' చట చెడిరో కౌరవు
లా, చరితము' పన్యసింపుము' ంతయు తెలియఁగ.

Carna Parvam, 2. 417.

That these changes are regulated rather by taste than any fixed 195
rule is exemplified in an anecdote of the poet Bhadraya, who was a *camsala*, or goldsmith by profession, but became one of the favourite bards of Crishna Râyulu, the Augustus of Telingana. He considered the following verse to be the most perfect in his poem entitled the Sarasa manô ranjam.

యెన్నడు నేరిచెఁ బెళుకు * లీచెలి కన్నులు! కారు కమ్ముల
న్నన్న! కురుల్, బిరుందు, పటు - * వై, పటు వైఖరిఁ గైకొ నెఁ గదే!

XIII	Anusâsanîcam	5	XVII	Mahâ Prasthânica	1
XIV	Aswa mêdha	4	XVIII	Swarga Rohana	1
XV	A'sramavâsa	2		Parvam	1
XVI	Môsala	1		Total	63

Of these the first five books are commonly designated the A'di Panchacam; the next five, the Yuddha Panchacam; the term Antya Panchacam includes five more: while the last three books have no peculiar designation. By the aid of the following lines the names and order of the books may be recollected.

1Adi, 2Sabh', 3Âranyamque, 4Virât', 5Udyôgaque, quinque;
6Bhishmas, 7Drô, 8Car, 9Salyaque, 10Sauptica (prœlia quinque:)
11Strî, 12Sânt' atque, 13Anusâs', 14Asw', 15Asrama, quindecimum fit,
16Môsala, 17Prasthânîc' et Swargam, Bharata Magna.

మొన్న గదమ్మ బిన్న మొన మొల్లలు? నేడి దె కుద్దులాడిరే!
చన్నులు గొప్పలై, పయిట సందున దాఁగెరబూఁచులాఁ దెదిఁగ!

196 To this, Rama Crishtamma, a rival poet, objected that several of the words were inelegantly contracted; Bhadraya replied in this epigram.

వెలగకు వెల్గ యంచు సర * విఁగ జరి కొండ నృసింహుఁడాఁ డగాఁ,
మొలకకు మొల్క యంచు, కవి *ముఖ్యుఁడు భద్రయ పల్క దోసమా?
భళిభళి! మంచి మాటయె! ప్ర - * బంధము నా జలరాశి, దాని లో
పల నెరుసుల్ గణింతురె యు * పారములౌ మణులెల్ల నుండఁగన్

" While *Velga* is written for the *velaga* tree by the poet Çari Conda Nrisimhu, without blame, is the contraction of *molca* for molaca to be condemned in Bhadraya? Well, well, I agree,—the volume is as an ocean, will you calculate the motes therein while it contains innumerable gems.[f]

197 Thirdly, the poets sometimes depart from the rules of grammar; the instances of this given in § 158 are less remarkable than the following.

198 Certain words are denominated by the Telugu grammarians, " Drita," while others are described as " Cala." Of these expressions I had composed a minute explanation in the present place; but however gratifying the discoveries were which I believed I had made, towards a clear elucidation of this extremely intricate subject, I have

[f] The ocean being fabulously considered to be full of jewels. To this idea Shakespeare alludes in Clarence's dream.

at last excluded them, as more properly belonging to a systematic grammar of the language. I will therefore only observe, that the poets depart sometimes from the most obvious principle of the Cala words; which is that "no nominative case can take n to prevent elision." To this principle the following citation is plainly opposed:

ఉ॥ అంతరునందరోనెకదయుండరిలోపవనాత్మజుండునీ

Uttara Ramayana, book 5, 80.

In the Cavi Sirô Bhushanam, a voluminous Sanscrit commentary on the Telugu grammar, the critic remarks that "deviations from the rules of Çala are allowable only if poetical authority be adducible." Such expressions leave the subject in great uncertainty: which can only be removed by a careful examination of the language as used by the poets. After twice translating the grammar of Nannaia Bhatt, with the comment upon it written by Bâla Saraswati (if that really be the name of the author) into English, I am obliged to conclude that these works contain merely the outlines of a grammar; and that to comprehend them requires a previous acquaintance both with Telugu itself and with the rules of Sanscrit, as explained in the ancient grammarians. The whole of these treatises are arranged in a manner so studiously abstruse, that unless the reader has a previous acquaintance with the principles to be explained, it is hardly possible for him to understand the mode adopted to define them. Several important rules also are omitted, while some points comparatively unprofitable are laboriously investigated.

Accustomed to receive traditionary opinions without venturing to 199
question their accuracy, the Telugu grammarians, with the exception

of a few enlightened men, always denominate *"Sanscrit the mother and Telugu the daughter."* Were this the truth, how are we to account for the curious fact, that not one professed scholar in a hundred, among bramins, is to be found, who is equally versed in both languages? Many who have studied Sanscrit with distinguished success, remain so entirely ignorant of their native tongue, that the plainest points in Telugu grammar, orthography, and prosody, are beyond their knowledge. This is the effect of the intricate and pedantic manner in which philology has been treated by the native criticks; and when a more rational mode is adopted, we may certainly hope it will be attended by a beneficial restoration of learning.

200 There is certainly a far closer affinity between Latin and French, or Greek and English, than between Sanscrit and Telugu: yet we should not consider a grammar of any practical use which should teach English or French upon the principles peculiar to Greek or Latin; nor consider a foreigner likely to attain English with greater facility, because he already possessed a knowledge of Greek:—to consider Telugu as grounded on Sanscrit, or even resembling it in *any part of fundamental grammar*, is a popular delusion; which will certainly be removed by a fair and unbiassed examination of the native grammars to which I have alluded.

201 It is doubtless convenient to illustrate any language by aid of rules already familiar to the learner, such as those of his native tongue: these allusions however, increase the difficulty to those who possess no such previous knowledge. In illustration of what I have stated,

I will here give the cases of the noun, with their names, as defined in the native Telugu grammars :[g]

1 Prathama vibhacti, the nominative case.

2 Dwitîya do. is the accusative or objective and is likewise governed by కూర్చి, or గురించి, for, concerning, &c.

3 Tritiya do. (the instrumental) తో, తోడ, చే, చేత, with, by.

4 Chaturthi do. కై, కొరకు, కోసరము, for, on account of: the dative.

5 Panchami do. కంటె, కన్న, వలన, వల్ల, పట్టి than, by, through : the ablative.

6 Shashthi do. యొక, యొక్క, (the genitive, of,) with కి or కు (the dative, to, for) also లో, లో పల in, within : the possessive.

7 Saptami do. ఇందు, అందు, and న, by, in, &c. called the *locative*.

8 Sambodhana, the vocative : usually considered the same as the first case.

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g The following lines may aid the recollection of these signs.

1 Primus, Nominativus : 2 *cûrchi*, *gurinchi*, Secundus,
Accusativus et est : sed 3 *tô*, *chê*, Tertius optat :
4 Quartus, *cai*, *coracun :* 5 Quintus, *cantê*, *vala*, *patti :*
6 Sextus, *lôpala*, *lô*, Genitiva Datinaque confert :
7 Septimus, *ind'*, *and'*, et *na* requirit, et ille Localis :
8 Octavus casus, Sambôdhana, qui Vocativus.

202 The student who has occasion to converse with learned bramins upon grammar, will find it necessary to recollect the Telugu affixes signified by the numerical designations of the cases; he will however, perceive the absurdity of applying such an arrangement (though laid down by the ancient criticks) to the Telugu noun; which in fact, has only the same cases as are used in Latin: several of the commonest affixes, as పైన and మీఁద, above, కింద under, అవతల beyond, &c. &c. are excluded from this list; they have indeed no claim to be placed in it, but the other words here adapted to the Sanscrit classification have no better reason to support them.

203 It is to be hoped that a Telugu grammar may eventually be written for the use of the natives, in a plain and intelligible manner, free from the difficulties hitherto imposed upon it by a superstitious adherence to the Sanscrit system, and clear to the ordinary reader. Such a work may be comprized in a volume about the size of the present one, and should on one hand exclude much that the old grammarians have inserted, and on the other explain many points which it will be found they have left involved in very considerable uncertainty.

THE END.

TABLES

OF THE

UNIFORM METRES.

THE Metres are here classed according to the foot with which the 204
line commences. The trisyllabic feet of which it consists are given opposite, and in the next column the same syllables are given divided so as to exhibit the place where the yati or cæsura falls.

Thus if a verse occurs, of which the name and proper scansion are 205
unknown, it should first be scanned with feet of three syllables; these perhaps prove to be NNMYY: by referring to these feet under N, the initial, in the table, it appears that the correct name is Mâlini; beyond which the next column shews that if divided at the yati, the component feet prove to be NNGG*RRG. Then by referring to the index under Mâlini, &c. a definition may be found of any metre that is in use.

Where prása is used *instead* of yati, this is signified by P. The numerals 206
give the sum of the syllables in the line, and the number of the yati. Thus the Champaca mala is marked as belonging to the 21st Chhandam (see § 144, 145) and as having yati on the eleventh syllable in each line.

207 Transcribers when ignorant of the metre, often run the whole verse into one undivided line, or insert the stops, (। and ॥) at wrong places : when this is the case, the metre may be discovered by finding the places of the four prásas, or by dividing the verse into four lines equal in length, before attempting to scan the feet.

208 The contractions used in these tables of భ్ల గ్గ ల్గ &c. represent భల, గగ, లగ &c. Numerals, as ౫ని &c. denote that one foot is repeated so many times. Lest న N should be mistaken for స S, the former is written ని Ni.

209 The common and therefore the useful metres are always free from doubt : but among those that are more rare we sometimes find the same under different names in different authors (see § 36 and 173 and note page 8) while elsewhere one name is applied to very different kinds. In such cases the name is obviously the point of the smallest importance. In some metres (see § 113 and 153) the rhyme falls in different places at pleasure. It is possible also (see sect. 46, 47) that the reader may sometimes meet with a few sorts of verse not noticed here ; such however, may fairly be considered as mere feats of ingenuity, unauthorized by the leading poets in the language ; and therefore both the scansion and the title may be unprecedented. In such cases, and indeed in all, a comparison of the metre in the four lines will suffice to shew the form intended by the writer.

210 No student will have occasion to refer to these tables, till he has acquired a considerable proficiency in the art : and after a little progress, his ear will become a sufficient guide in all the metres worth knowing.

మగణాదివృత్తములు.	గణములు.	ఛందం	యతిస్థానము.	యతి.
మత్త - -	మభసగ - -	౧౦	మభ*సగ -	౭
శుద్ధవిరాటము -	మసజగ - -	౧౦	మలల*రవ -	౬
పణవము - -	మనియగ - -	౧౦	మలల*సగగ -	౬
శాలిని - -	మతతగగ - -	౧౧	మత*తగగ -	౭
వాతోర్మి - -	మభతవ - -	౧౧	మభ*తవ -	౭
జలధరమాల -	మభసమ - -	౧౨	మభలల*మగ -	౯
విశ్వదేవ - -	మమయయ -	౧౨	మగగ*రరగ -	౬
ప్రహర్షిణి - -	మనిజరగ - -	౧౩	మనిల*రయ -	౮
మత్తమయూర -	మతయసగ - -	౧౩	మతల*తయ -	౮
అసంబాధ - -	మతనిసగగ -	౧౪	మతని*సగగ -	౧౦
మందాక్రాంత -	మభనితతగగ -	౧౭	మభనిగ* రరగ - } మగ*నిస*రరగ - }	౧౧
కుసుమితలతావేల్లిత -	మతనియయయ -	౧౮	మతనివ*రరగ -	౧౨
శార్దూలవిక్రీడిత -	మసజసతతగ -	౧౯	మసజస* తతగ -	౧౩
స్రగ్ధర - -	మరభనియయయ	౨౧	మరగ* నినిగ*రరగ	౮ ౧౫
సరసిజము - -	మతయ౪నిస -	౨౪	మతయ* ౨నిల ల* నినిగ - - }	౧౦ ౧౮
భుజంగవిజృంభితము	మమత ౩ నిరసవ-	౨౬	మమగగ*౩నిల* రసవ - - }	౯ ౧౯

యగణాదివృత్తములు	గణములు.	ఛందం	యతిస్థానము.	యతి.
భుజంగప్రయాతము	యయయయ	౧౨	యయల * తగగ	౮
చంద్రశ్రీ	యమనిసరగ	౧౬	యమనిలల*తగగ	౧౨
శిఖరిణి	యమనిసభవ	౧౭	యమనిస * భవ	౧౩
మేఘవిస్ఫూర్జిత	యమనిసరరగ	౧౯	యమనిస*రరగ	౧౩

రగణాదివృత్తములు.	గణములు.	ఛందం	యతిస్థానము,	యతి.
మయూరసారి	రజరగ	౧౦	రజ*రగ	౭
రథోద్ధత	రనిరవ	౧౧	రని*రవ	౭
స్వాగత	రనిభగగ	౧౧	రని*భగగ	౭
శ్యేని	రజరవ	౧౧	రజ*రవ	౭
స్రగ్విణి	రరరర	౧౨	రర*రర	౭
భూనుత	రనిభభగగ	౧౪	రనిభ*భగగ	౧౦
మణిభూషణ	రనిభభర	౧౫	రనిభ*భర	౧౦
హంసయాన-శాంతి-సుంగధి	రజరజర	౧౫	ర హ*౩ హగ రజహ*రజగ	౯
మత్తకోకిల	రసజజభర	౧౮	రసజల*రసవ	౧౧
చంద్రకళ	రససతజజగ	౧౯	రసగ*భభర	౧౧
భ్రమరశింజిని	రనిరనిరనిర	౨౧	రని*రని*రనిర	౭ ౧౩

సగణాదివృత్తములు.	గణములు.	ఛందం	యతిస్థానము.	యతి.
తోటక - -	ససనస - -	౧౨	ససలల*భగ - -	౯
ప్రమితాక్షర -	సజసస - -	౧౨	సజలల*భగ - -	౯
మంజుభాషిణి -	సజసజగ - -	౧౩	సజలల*రవ - -	౯
ప్రహరణకలితము -	ససనినిగ - -	౧౩	సస*నినిగ - -	౭
మత్తేభవిక్రీడిత -	సభరనిమయవ -	౨౦	సభరనిగ*తతగ -	౧౪
లాటీవిటము - -	౪సమతయ -	౨౧	౪ స*మతయ -	౧౩
మణిమాల - -	సజసజసజస -	౨౧	సజసల*భజభవ -	౧౧
మహాస్రగ్ధర - -	సతతనిసరరగ -	౨౨	సతగగ*నినిగ*ర - రగ - - -	౯ ౧౬

తగణాదివృత్తములు.	గణములు.	ఛందం	యతిస్థానము.	యతి
ఇంద్రవజ్ర - -	తతజగగ - -	౧౧	తతల*రగ - -	౮
కాంత - -	తజజవ - -	౧౧	తజల*భగ - -	౮
ఇంద్రవంశ - -	తతజర - -	౧౨	తతల*రవ - -	౮
వసంతతిలక - -	తభజజగగ - -	౧౪	తభల*భరగ -	౮

జగణాదివృత్తములు.	గణములు.	ఛందం.	యతిస్థానము.	యతి.
ఉపేంద్రవజ్ర - -	జతజగగ - -	౧౧	జతల*రగ - -	౮
వంశస్థ - -	జతజర - -	౧౨	జతల*రవ - -	౮
జలోద్ధతము - -	జసజస - -	౧౨	జసల*భవ - -	౮
పంచచామరము -	జరజరజగ - -	౧౬	జరజ*రజగ - -	౧౦
పృథ్వి - -	జసజసయవ -	౧౭	జసవ*సిరర - జసజలల*రర -	౧౨

భగణాదివృత్తములు.	గణములు.	ఛందం.	యతిస్థానము.	యతి.
రుక్మవతి - -	భమసగ - -	౧౦	భగగ*భసగ -	౬
అల్పభారతి - -	భభభగ - -	౧౦	భభ*భగ -	౭
దోధక - తోదక - దోదక - భారతి - -	భభభగగ - -	౧౧	భభ*భగగ -	౭
మంథరవృత్తము -	భభనినిగ - -	౧౩	భభ*నినిగ -	౭
జలధర - -	భభభజవ - -	౧౪	౩ భల*భగ -	౧౧
సుందర - -	భభరసవ - -	౧౪	భభహ*భర -	౯
భూతిలక - -	భభరసజజగ -	౧౮	భభరలల*రసవ -	౧౨
ఉత్పలమాల - -	భరనిభభరవ -	౨౦	భరని*భభరవ -	౧౦

భగణాదివృత్తములు.	గణములు.	ఛందం	యతిస్థానము.	యతి.
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మానిని - మదిర -	భభభభభభభగ-	౨౨	భభ*భభ*భభ* భగ - -	౭ ౧౩ ౧౯
క్రౌంచపదము -	భమసభ ౩ నియ-	౨౪	భమసగ*నినిల్ల*నియ - -	౧౧ ౧౯
వరసుందరి। ఇందువదన। వనమయూరము	భజసనిగగ -	౧౪	భలభల*భలగగ -	౯
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నగణాదివృత్తములు.	గణములు.	ఛం దం	యతిస్థానము,	యతి.
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ద్రుతవిలంబితము-	నిభభర -	౧౨	నిభ*భర -	౭
తోదకము - -	నిజజయ -	౧౨	నిజల*భగగ -	౮
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రుచిర - -	నిభసజగ - -	౧౩	నిభలల*రవ -	౯

నగణాదివృత్తములు.	గణములు.	ఛంధం	యతిస్థానము.	యతి.
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గురువు a long syllable. The word *heavy* being used as in Greek and Latin, for *long*, 139, 140.
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IV. ద్విరదగతిరగడ 79.
V. జయభద్రరగడ 80.
VI. మధురగతిరగడ 81.
VII. హరిగతిరగడ 82.
VIII. వృషభగతిరగడ 83.
IX. హరిణగతిరగడ 84.

రథోద్ధత 39.

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రేఫ see బండిరేఫ

రోదక 37.

లఘువు 139.

లయ and లయప్రమాణం signify musical *time* as distinguished from prosodial measures : from this the four following metres are named.

లయగ్రాహి 41, 162 ; లయవిభాతి 42 ; లయవేది 41 ; లయహారి 41.

వంశస్థ 107.

వక్త్ర 99.

వచనము melodious prose 10, 139, 147. Note, the ordinary prose of conversation, business or correspondence, is called మాటలు or "words" alone, వచనము or గద్య signifying prose in which the rhythm or melody is regarded ; elisions and elevated expressions being used : Ossianic prose.

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వృత్తము 139.

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వైశ్వదేవి 106; N. B. Appa Cavi requires yati to fall on the *tenth* syllable.

వ్రాలు 138.

శంఖనారి 162.

శకటరేఫ (ఱ) 126, 148.

శతకము a century, or series of unconnected verses, containing 100, 112, or 128 stanzas at pleasure, Pref. p. xi.

శయ్య the mould or leading form in a variable metre: the general principle: the outline, or rhythm.

శలిలనిధి 20.

శశివదన 20.

శార్దూలవిక్రీడిత 21, 23, 171.

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షష్ఠ్యంతాలు 135 Lit. "verses with many dative (or genitive) words" as "*To* the prince, *to* the conqueror, *to* the ruler" &c. as is usual in poetical dedications.

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ERRATA AND ADDENDA.

The few corrections marked ☞, should be made before perusal. Wherever one occurs, it will be sufficient to write *vide Errata* in the margin.

Page.	*Line.*	*For*	*Read*
x	7	which are difficult	some parts of which are difficult
xi	22	centos	centuries
2	15	next section	next chapter
4	8	erase " This is denominated Pluta (see § 149)".	
4	last	For other words	In other places
8	18	Tarasi	Sarasi
☞ 14	7	ముగం	ముగల (broken letter)
17	16	JJL*RG	JTL*RG. This is the metre ques-

tioned by Professor Schlegel in the preface to his Bhagvad Gita, p. xxi.

18	5	(RN*RV) *(add)* " Or thus, 2HLL*2HG".	
19	7	పొడుపు	పొడువు
23	16	(Add) For *Indra* and *Sûrya*, the reader may if he pleases,	

call these the *greater* and *lesser* feet: while the Chandra feet answer to what in Greek prosody is denominated the Antispast.

25	9	in the Candam	in the Candam or Dwipada
☞ 25 / 79	22 / 2	యూంక। సంబు। జూడ। *నతిశ। యుల్లె.	
27	11	మీఱఁగనుండి	మీఱఁగనుండ
29	1	The uniformity of the Dwipada, which may be compared	

to the metre of Gay's Fables, certainly renders it monotonous and devoid of emphasis. The expressions used in such verse are generally simple and the style familiar: it is therefore not highly esteemed among the learned; although they allow the Ramayana and one or two other poems in this metre to possess distinguished merit.

Page.	*Line.*	*For*	*Read*
31	15	కల్పనావధి	కల్పనావిధి
31	20	నింద్యులిద్దరు	నింద్రులిద్దరు

32 last: See sect. 147. The Taruvaja and Accara metres, with the whole system of the Chandra feet may reasonably be considered merely as unsuccessful experiments in prosody; for they are found only in the works of the inventor; while other poets never attempt them.

34	5	దఫు దప్పు	దపు దప్పు

34 18 *add* The names of the nine species of రగడ will be found in the Telugu Index.

35 2 *add* Of this some specimens are in couplets; and thus form a kind of Dwipada. See Das'Avatara, book IX, verse 400, &c.

35 14 prasa in the middle . . . . . yati in the middle.

36 13 *add* These metres, with the Ragada, may perhaps be remnants of the ancient Telugu rhythm, used before the introduction of the more regular Sanscrit rules for verse.

40	23	గణముండదు	గణము'ండదు

42 4 eleventh tenth volume. Note: The original quarto edition of the Asiatic Researches is printed with remarkable accuracy; but very little reliance can be placed on the fidelity of the London reprints in octavo.

43	21	సానమస్స్రుయు	సా,నమస్త్రుత్వ
43	22	రాజర్ కింకి	రాజర్ కింక ౧
43	26	êtwam	êtwam and ôtwam

☞ 44 13 *add* See sections 170 to 176.

44	20	పలీయున	పేలీయున

45 7 The Pushpitâgra may, I think, be considered as a *fixed* species of the *changeable* Vaitâliya (see Errata under page 49) and may accordingly be thus scanned.

NL NG * RY   I I I I   I I I ∪   * ∪ I ∪   I ∪ ∪ alternating with
NL B * RY   I I I I   ∪ I I   * ∪ I ∪   I ∪ ∪

Page 49 The rules for the Vaitâliya, here given, are extracted from long and intricate definitions by native authors; for which I would substitute the following.

The Vaitâliya is, as the name implies, rather a musical mode than a specific metre. It is written in verses of four lines; sometimes equal in length; but more commonly having the 2d and 4th lines longer than the first and third. Thus the *couplets* are similar.

The second half of each line is governed by fixed rules, and admits three principal varieties: but in the first half there is great liberty, as it is only requisite that this should contain syllables equal to a certain number of shorts: usually six in the uneven lines and eight in the even.

The couplet is therefore composed in these modes: the closing syllable is shortened at pleasure.

First part.	*Second part.*			*Denominated*
Lines 1 and 3 have 6 shorts	∪|∪	|∪	(RV)	Vaitâlîya.
2 and 4 have 8 shorts	∪|∪	|∪∪	(RY)	Aupa Chhandasica.
	∪||	∪∪	(BGG)	Apatâlica.

Or, to use Latin expressions:

Lines 1, 3 ∪∪ ∪∪ ∪∪	– ∪ –	∪ –	a cretic and iambus.
2 and 4 ∪∪ ∪∪ ∪∪ ∪∪	– ∪ –	∪ – –	a cretic and bacchic.
	– ∪ ∪	– –	a dactyl and spondee.

In the first part, each long is commutable with two shorts; provided the total equals the requisite number of shorts. But the second part admits of no deviation; that is, whichever of the three forms is adopted must be used through the four lines.

The following verse, being a specimen of the most usual form (Aupa Chhandasica) is borrowed from the seventh chapter of the Magha Cavyam.

		∪|∪ |∪∪	
6 shorts	అవసరమధి	* గమ్యతంహరంత్యో	RY
8	హృదయమయత్నకృ	* తోజ్జ్వలస్వరూపాః	id.
6	అవనిష్టుపద	* మంగనాస్తదానీం	id.
8	న్యదధతవిభ్రమ	* సంపదోంగనాసు	id. (but final short)

"Taking the opportunity thus offered, those lovely ones without intending it vanquished the heart, as they set their feet on the mead."

According as one or more long syllables are substituted in the first half lines for any couple of shorts, the name of the metre varies; one kind being denominated Pravrĭttica, another Udîchya, and so forth. These niceties however, are quite unnecessary; and are not recollected even by sound scholars among the natives. Such fictions encumber all the branches of Indian learning.

Page 52 *Line* 6 Erase ర at the *end* of the line.

53 2 *add* The reason for this is, that *ai* and *au* (కై, కౌ) are considered as contractions for అయి and అవు.

55	1	*For* many verses	*Read*	many words.
55	2	(see sect. 152)		(see sect. 201)
57	12	*letters*		*letters,* i. e. *syllables.*

61 16 *add* Regarding the apparent paradox of a *metrical* arrangement in *prose,* elaborate proofs may be found in a small volume "De Rhythmo Græco" published anonymously by Bishop Cleaver.

65 6 Sanyucta yati is not well exemplified in this specimen. The principle (exemplified in sect. 183) is, that where different consonants fall in one syllable, as *s* and *w* in స్వ *swa,* it is sufficient if either of them has an answering rhyme; thus శ ça would suffice, as rhyming to *s*; or *p,* as answering to *w.* But where the yati is *triple,* or occurs in *four* parts of the line (as in the Sragdhara and Manini metres, the rhyme is governed by one alone of the consonants thus (san-yuct) *united.* If then the second yati rhymes to the *s* (in *swa*), the third and fourth yatis in that line must also correspond with *s*; not with the *w.* Such niceties are evidently necessary to poets alone. See a full explanation of them in Appa Cavi, book 3, verses 107-113.

☞ 64 18 See definition of Akhanda yati in section 193.

Page.	*Line.*	*For*	*Read*
64	last	apasarga	upasarga

65 last *add* The Ragada metre (see 85) with rhyming terminations, in couplets, approaches in liberty to English verse: the Telugu poets however, consider it difficult to compose satisfactorily, because there are no specific rules for its structure.

80 1 This rule has been accidentally twice inserted; see p. 61.

90 15 సద్యో సుద్యో

92 16 ఎచ్చ్రట for ఎచట (read) ఏచట for ఎచ్చ్రట

93 16 Erase the numeral 1 opposite Swarga Rohana. Note: The last five books are sometimes called the అంత్యపంచకం while the intermediate three (XI, XII, XIII) are termed the శాంతిత్రయం.

93 last Add The Cândas, or books of the Râmâyana are named

[1] Bâlas, [2] Ayôdhyâ Cânda, et [3] Aranyam, [4] Kishkindhâque:

[5] Sundara, [6] Yuddh' atque [7] Uttara; sunt Râmâide septem.

94 8 ఛళిభళి భళిభళి.